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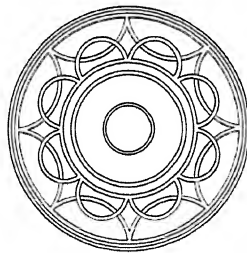
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THOMAS JEFFERSON : ARCHITECT AND BUILDER

THOMAS JEFFERSON
ARCHITECT AND
BUILDER

BY
I. T. FRARY

WITH AN INTRODUCTION BY
FISKE KIMBALL



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MCMXXXI

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PREFACE

This book is the result of a long cherished dream of visiting and photographing the architectural creations of Thomas Jefferson. A vacation season was dedicated finally to the pilgrimage, which led to many shrines attributed to Jefferson's creative genius.

Letters of introduction from Fiske Kimball opened guarded doors, and Virginia courtesy made possible the taking of photographs that serve here as illustrations. Thanks are due Mr. Kimball, not only for the introductions so graciously written by him, but also for help afforded by his writings on Early American Architecture and on Jefferson's part in its development. Further encouragement came from Miss Frances Benjamin Johnston, whose photographs are known to all lovers of American gardens and architecture. Through her interest in the pilgrimage, and an introduction from her to Mark A. Rollins of Garrett & Massie, actual publication was made possible, the interest of these publishers in Virginiana prompting them to assume the undertaking.

The quest for Jeffersonian architecture led into many parts of the Old Dominion, and everywhere traditional Virginia hospitality was enjoyed and delightful friendships established. At Monticello the great house was opened without reserve through the courtesy of Stuart Gibboney, president of The Thomas Jefferson Memorial Foundation, Thomas L. Rhodes, manager of the estate, and Mrs. Lucy D. Waterman, hostess of the mansion. At the University of Virginia valuable assistance was given by Dr. Edmund S. Campbell, professor of Art and Architecture, by whom Farmington was restored recently and adapted to the needs of a country club. From E. A. Carruthers, bursar of the University, was secured permission to examine and photograph Jefferson's original drawings. Not the least among privileges enjoyed at the University was the use of its dark room, a boon that can be appreciated by every camera-man who has loaded films in hotel bathrooms, under blankets in a car, or in one of those satanic inventions, a "changing bag." The original plaster model of the Virginia Capitol was photographed through the kindness of Dr. H. R. McIlwaine, the State Librarian.

So many were the courtesies extended by the owners of private estates that it is difficult to acknowledge all. When fortunate in finding owners at home, the itinerant photographer was afforded every opportunity to ply his craft, and to acquire historical facts and traditions. Those who were away have responded most generously

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through correspondence. Among those to whom thanks are due are Mrs. Forney Johnston, of Brems; Mrs. Thomas H. Ellis, of Barboursville; E. D. Tayloe, of Edgehill; Mrs. T. H. Somerville, of Montpelier; Miss Sally Randolph Carter, of Redlands; Mr. and Mrs. John J. Woodruff, of Frascati; Charles A. Stone, of Morven; Robert W. Daniel, of Brandon; Mrs. George A. Randolph, of Estouteville; Miss Jane Smith, of Shadwell; Mr. and Mrs. Jay W. Johns, of Ash Lawn; C. H. Hutter, of Poplar Forest, and the management of the Farmington Country Club.

Thanks are also due Waller Holladay, of the Homeier-Clark Studio, for the use of his photographs to fill gaps in the Jeffersonian sequence. Unstinted credit must be given Edd A. Ruggles, staff photographer of The Cleveland Museum of Art, and his assistant E. G. DiDero, to whose skill in developing and printing is due in great measure the quality of the photographs used here as illustrations.

Finally, my most affectionate gratitude goes out to my wife, Mabel Guild Frary, who shared the pleasures and hardships on this Jeffersonian quest, and later patiently read copy in search of those faults and errors that insist on slipping into the best intentioned of manuscripts.

Jefferson's fame as an architect may be dimmed elsewhere by the brilliance of his public career, but in his home state pride is strong in his architectural accomplishments and in the preservation of his creations. In recognition of such loyalty this book, if it is to be dedicated at all, shall not be to an individual but rather to all those who are maintaining and preserving these monuments to Jefferson's genius, and especially to those whose kindly welcome and hospitality made the gathering of material for these pages an experience of real pleasure.

I. T. FRARY.

*Cleveland, Ohio,
March, 1931.*

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INTRODUCTION

IN THE volume of Jefferson's architectural drawings issued in 1916 as a memorial to Thomas Jefferson Coolidge, Jr., there was no opportunity of including also photographs of the executed and surviving buildings. Many of these, indeed, in remote locations, had never been adequately photographed. The task has now been accomplished by Mr. Frary, who has already shown himself so zealous in recording the remains of our early architecture, and has now laid students and the public under this further obligation. His text is written with the fervor of the enthusiast; and in truth we may scarcely ask for judicial calm from one who is fresh from the ardor of pilgrimage and discovery. The exaltation of Monticello, the superb panorama of Farmington, the magnificent ruin of Barboursville, and the solitary grandeur of Bremo have a romantic element which is not foreign to the classicism of their designer. Indifferent to claims of precedence, they stand as monuments of abiding dignity and beauty.

FISKE KIMBALL.

Philadelphia, Pennsylvania,
February, 1931.

JEFFERSON AND MONTICELLO

THOMAS JEFFERSON : ARCHITECT AND BUILDER

I

JEFFERSON AND MONTICELLO

THOMAS JEFFERSON is best known to the world as author of the Declaration of Independence, the Statute of Virginia for Religious Freedom, and as third President of the United States. To his neighbors of Virginia his fame rests almost as solidly on the genius he displayed as an architect, and proud is the owner of an old estate who can claim Jefferson as designer of his buildings and perhaps of the grounds by which they are surrounded.

Monticello is widely known as the creation of his fertile mind, but comparatively few are aware of the other fine old Virginia mansions that were designed by him, or of the influence which he exerted on the architecture, not only of his native state, but of our country at large. This influence is seen in the design of the Capitol and White House at Washington; of the Capitol at Richmond and the University at Charlottesville; and of countless colonnaded porticoes of the early nineteenth century. Jefferson's enthusiasm for the architecture of Rome gave powerful impetus to that post-Revolutionary movement known as the Classic Revival, a movement that dotted our country with houses, churches and public buildings of classic form and detail.

Up to the close of the Revolution, architecture in the American colonies had not been a profession, it had been a gentleman's avocation. It was considered a desirable, if not an essential feature, of a well-rounded education, and as a result many of the great houses were designed by the owners themselves. With Thomas Jefferson, architecture became a lifelong study—an absorbing interest. Had he not been a lawyer, a member of the House of Burgesses, author of the Declaration of Independence, Minister Plenipotentiary to France, Vice-President and President of the United States; had he not been the recipient of these among other honors and responsibilities, architecture would doubtless have been his recognized avocation and he might have been known to posterity chiefly for his architectural creations. As it was, his other achievements were so great that they have overshadowed this phase of his versatile genius.

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STUDENT DAYS. Jefferson's student days were spent at the College of William and Mary. There in Williamsburg the stripling of eighteen or nineteen became the chosen companion of Governor Fauquier, Chancellor Wythe, and Dr. William Small. In Wythe's classes he came under the influence of the first professor of law in this country, the man who taught Marshall, Monroe, Henry Clay, Edmund Randolph and many others who became leading figures in Virginia and American history.

Dr. Small, who was professor of mathematics, and for a time of philosophy, is known to fame chiefly as the teacher of Thomas Jefferson, who gave him credit for arousing the deep interest in things scientific and mechanical that played so large a part in his later life. Of him Jefferson wrote, "To his enlightened and affectionate guidance of my studies while at college, I am indebted for everything."

This strangely assorted quartet—the accomplished Governor, the scholarly Wythe, the magnetic Scotch professor of mathematics, and the youthful Jefferson—dined frequently at the Governor's Palace, and gathered there weekly to indulge their fondness for music, for Jefferson was a more or less able performer on the violin.

His studiousness and his association with scholarly men did not make of Jefferson a mere burrowing bookworm. He was instead a thoroughly human young fellow, fond of fun and possessed of a delightful sense of humor that sparkles through his correspondence. Letters written by him to his friend Page afford most intimate and entertaining glimpses into the lighter side of his life. He was confessedly susceptible to feminine charm and was continuously tumbling in and out of love. His sense of humor was a lifelong asset and his extraordinary powers of accomplishment were doubtless due in a measure to the facility with which he could relax and slip from under his load of responsibility by not always taking himself and others too seriously.

MONTICELLO. It was in the academic atmosphere of Williamsburg that Jefferson's mind matured, and it is quite probable that his bent toward architecture developed there in the society of these scholarly men, with well chosen books at hand. Another influence that directed his taste in this direction was his love for the little mountain on his father's estate near Charlottesville, and his desire to build for himself a house on its summit. This mountain which he called Monticello, or Little Mountain, is across the Rivanna River from his family home, Shadwell. It had always possessed a peculiar fascination for him, and as a boy he loved to climb over it. So deep was this devotion that he and his boyhood companion Dabney Carr entered into a pact

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that they should be buried here together. Young Carr married Jefferson's sister; and following his early death the pact was kept, and the body removed from Shadwell to Monticello where the two friends now rest side by side.

Jefferson began to level the summit of his mountain in 1768, the year after he was admitted to the bar, and when the home at Shadwell burned shortly afterward he moved into a one-room, brick cottage recently completed on the mountain top. That this little structure was part of a well-studied scheme for the group of buildings that he planned to erect is evident from the fact that it stands today just where originally built at one extremity of the U-shaped group, perfectly balanced by the little law office which was added later. These two small buildings terminate the long ranges of passages, service quarters and stables that stretch out from each side of the mansion and continue at right angles along the north and south sides of the western lawn. These show only as low terraces from the lawn but, through clever adaptation of the drop in level, are seen as one-story structures from the lower slopes. The roofs of these wings served as promenades in bad weather.

It was early in 1770 when Jefferson established bachelor quarters for himself in the little brick cottage on the mountain top. That he found the situation agreeable is evident from a letter, to a friend in England, in which he wrote, "I have lately removed to the mountain from whence this is dated and with which you are not unacquainted. I have here but one room, which, like the cobbler's, serves me for parlour, for kitchen and hall. I may add for bedchamber and study too. My friends sometimes take a temperate dinner with me and then retire to look for beds elsewhere."

This state of single blessedness did not last long, for on New Year's Day, 1772, he married Martha Wayles Skelton, a popular young widow of twenty-three, whom he brought here to share his mountain and his one-room cottage. Tradition has it that their wedding journey of about a hundred miles was begun in a chaise. This they were compelled to abandon, because of impassable snowdrifts, eight miles from their journey's end, and to proceed on horseback the rest of their way to Monticello. The little brick house where they spent the winter is still known as "Honeymoon Cottage."

Construction on the mansion was pushed as rapidly as possible, and we read in his account book for 1773 an entry, of August 24th, regarding a contract with George Dudley for 100,000 bricks to be delivered in 1773 and 1774. In a letter written to

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Colonel Archibald Cary in December, 1774, he mentions an order to London for "fourteen pairs of sash windows to be sent me ready made and glazed, and with a small parcel of spare glass to mend with." When finally occupied, it was a very different appearing Monticello from the one that is seen today. It was a two-story structure, the central feature of which was a pedimented portico also of two stories.

PALLADIO. In this design is seen evidence of Jefferson's lifelong devotion to classic architecture and to that exponent of its principles, Andrea Palladio, the sixteenth century Italian architect to whose published works devotees of classicism have ever since more or less pinned their faith. To Jefferson, Palladio was a prophet; his books the Bible of architecture. Five editions of this work were in the Monticello library, three in English, two in French. Upon the formulæ laid down by the architect of Vicenza in the sixteenth century were based the designs by the architect of Monticello in the eighteenth century.

The plan of the house at Monticello can be traced definitely to plans in Palladio's books; as can designs which he drew for other buildings, both domestic and public. To Jefferson's mind, architecture was largely a matter of formulæ and mathematics; his designs were invariably based on those of the classic past. He rarely permitted originality on his own part to take precedence over tradition, yet he displayed great originality and ingenuity in carrying out and adapting the ideas which he borrowed from antiquity.

He was an ardent devotee of the bookshops, for book buying was a congenial hobby all his lifetime. Three libraries were owned and assembled by him. The first was burned with the house at Shadwell. The second was sold to the Government to replace the books destroyed when the Capitol was burned in 1814, and to aid in restoring Jefferson's depleted finances. The third was bequeathed to the University of Virginia, but was of necessity dispersed in the settlement of his estate. In the latter two libraries, at least, works on architecture played an important part.

AN ARCHITECTURE OF MATHEMATICS. His mind was a curious mingling of supreme independence and absolute dependence; independence of vision that saw and planned far beyond his time, yet complete dependence, so far as style and detail went, upon precedent and tradition of the past. He combined the free vision of an inventor with the circumscribed devotion to precedent natural to a methodical mind, trained to the law and mathematics. Jefferson's architecture is therefore a direct adaptation of classic models to present and local needs. The white columns with

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which he relieved the red brickwork of his walls, the mouldings with which he accented them, the detail with which he sparingly enriched plain surfaces, were all painstakingly abstracted from the plates of Palladio and other authorities, but principally from those of Palladio.

Proportions were calculated mathematically, and on the backs of Jefferson's drawings are often to be found, set down in his precise handwriting, the results of those calculations; the length and breadth of the building; the height of the entablature; the diameter of the column. He also often wrote careful notes and specifications for the guidance of the builders. A large number of these drawings are preserved by the University of Virginia and the Massachusetts Historical Society, so it is possible to gain first-hand information as to Jefferson's manner of working. Despite his lack of technical training, these drawings are beautifully executed, and it was not until European trained architects such as Latrobe, Hallet and Hoban began to arrive in this country that his drawings were excelled.

The difficulties of building did not end for him with the preparation of drawings. Few good mechanics were to be found in so small a community as Charlottesville, and building supplies were of necessity very largely of home production. Jefferson trained the laborers on his estate as bricklayers, stonecutters, carpenters, cabinet-makers, and ironworkers. Nails from the Monticello shop were used throughout the neighborhood. He sent away for master workmen, but depended upon his own men for most of the work. He studied the problems of brickmaking, mortar mixing and building construction. The extraordinary character of his achievement in all these lines is evident to anyone who will examine the work at Monticello.

LOVE FOR ARCHITECTURE. The intensity of his interest in the works of architecture about him while in Europe is indicated in a delightfully whimsical letter written from Nîmes to the Comtesse de Tessé, in which he spoke of himself as "gazing whole hours at the Maison Quarrée, like a lover at his mistress," and as falling in love with a sculptured Diana, which he adds, "was in rule, to fall in love with a female beauty; but with a house! it is out of all precedent. No Madam, it is not without a precedent in my own history. While in Paris, I was violently smitten with the Hôtel de Salm, and used to go to the Tuileries almost daily to look at it." The dome which surmounted this much admired building suggested to him new possibilities for Monticello, the realization of which would give it more of the Roman elegance to which he aspired.

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As originally built, the house was wide and shallow. It included on the first floor the present drawing-room, flanked on one side by the dining room and octagonal tea room; on the other by Jefferson's own bedroom and study. All these had extremely high ceilings. A corridor connected dining room and bedroom, where the present hall balcony is now located; and in front of that was a projection occupied by a vestibule and two alcoves, one containing the stairway. Against this was built the "double-decker" portico. A large library occupied the second floor of the central block, and an attic story over the two wings provided space for sleeping rooms.

The house at Monticello did not retain long its original appearance; its master could never be content to allow things to "stay put." Jefferson himself once said that "putting up and pulling down is one of my favorite amusements," and at one time when Monticello was in a state of reconstructive upheaval, he wrote a prospective guest, "we shall have the eye of a brick kiln to poke you in or an octagon to air you in."

MONTICELLO REMODELED. Returning home late in 1789, laden with books and ideas pertaining to architecture, he promptly began to plan the reconstruction already mentioned. Progress lagged, however, due largely no doubt to his absence at the seat of government, and it was not until 1796 that the house was actually dismantled. Work was kept under way until the spring of 1808, when, it is to be inferred from a letter written by his granddaughter Ellen Randolph, Monticello might at last be considered as finished. She wrote, "I think the hall with its gravel colored border is the most beautiful room I was ever in, without excepting the drawing-rooms at Washington. The dining room is much improved; the pillars of the portico are rough cast and look very well; all the railing on the top of the house finished and painted."

Altogether, about thirty-five years elapsed from the time work was begun on Monticello until it was completed. The old two-story house had become one of three stories, so cleverly designed as to give the appearance of one. It was the Monticello of today. The "double-decker" portico had given way to lofty columns reared two stories in height. The west front was dominated by a dome suggested by the Hôtel de Salm but derived from the temple of Vesta illustrated in his ever-present Palladio.

The ground floor was about doubled in area by adding, on the east side, four rooms and a large central hall. Corridors separating the older portion from the new gave access to closets and stairways, and led to piazzas at either end of the house. The new rooms, excepting the hall, were kept low to allow for a mezzanine story

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above, and as the high ceilinged hall completely isolated the two sections of the mezzanine, an open balcony was carried across the rear wall, affording convenient communication and added architectural interest.

The dome was built over the drawing-room on the partially razed walls of the former library. The east porch was carried forward to occupy the same relation it bore to the old front, its floor space being at the same time increased by recessing the entrance wall.

These alterations cost Jefferson his large, airy, second floor library, which was replaced by rather awkward, inconvenient rooms adjacent to his bedroom; but he gained the hall, two piazzas and three bedrooms on the first floor, together with much needed space for sleeping accommodations on the floors above.

JEFFERSON'S INGENUITY. Pictures tell the story of Monticello's beauty, better than words. They do not tell, though, of the numberless ingenious devices by means of which it was made livable and enjoyable, clever inventions that reveal the man's human side and his fondness for playing with the problems that he encountered.

Your attention must be called to the large compass on the east porch ceiling, which, through some devious connection with a weather vane on the roof above, indicates the wind's direction; to the clock over the east entrance which has one dial on the hall and another on the porch side of the wall; to the cannon balls which serve as weights and indicate the day of the week as they are slowly unwound past a graduated scale; to the folding ladder used when winding up these weights once a week. You must see the double doors, between hall and drawing-room, that open and close simultaneously as either one is moved. Built into the dining room mantel are two miniature dumb-waiters which descend into the wine cellar, carrying down an empty bottle as a full one is brought up. His bed is placed in an open alcove between study and dressing room, a location which affords excellent circulation of air. In the other sleeping rooms recesses in the masonry were provided for the beds which rested on ropes strung from stout iron hooks set in the walls at a suitable height from the floor. The kitchen and other service quarters were in the low wings which flank the lawn and are connected with the mansion by a tunnel.

Such first-story windows as come down to the floor are hung with triple sash which give flexibility of adjustment for controlling ventilation. The lower part in most of these is protected by stout, wooden grills, with the Chinese fret pattern so often used by Jefferson. His fondness for the Chinese fret on balustrades and

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other places was due perhaps to the presence in his library of Chamber's *Chinese Design*, a book which he purchased about 1771.

STAIRWAYS TUCKED AWAY. A peculiar feature of many Jeffersonian houses is the manner in which stairways are tucked away into inconspicuous nooks. The two at Monticello wind from cellar to third floor in tiny spaces off the side passageways. These are so narrow that a well-rounded man might view with alarm his chances for achieving ascent. Concealment of the stairway seems to be a definite ideal of Jefferson, due perhaps to a desire for preserving the privacy of upper floors, or that the servants might go about their tasks without intruding themselves in the family rooms. Thus the table could be served from the remote kitchen, hot and cold water taken to sleeping rooms, fuel carried in and ashes removed, all through passages and stairways so cunningly hidden away that the guest was scarcely conscious of their existence. Due to the exigencies of remodeling, scant attention was paid to the upper stories, the windows of which are unpleasantly close to the floor.

The heads of the family and honored guests slept in the four bedrooms on the first floor, children and secretaries occupied rooms on the second floor, of which there were five, and personal servants were probably lodged in the attic. On this upper floor, too, was the billiard room, a fine vaulted apartment built into the dome above the drawing-room. Many other interesting and ingenious features of the house attest the care and thought which Jefferson devoted to the planning of this most beautiful American home of the time. Throughout his busy career the home on the mountain top was ever on his mind, the object of a devotion expressed in his touching words, "All my wishes end where I hope my days will end, at Monticello."

DARK DAYS FOR MONTICELLO. Following Jefferson's death his beloved Monticello entered upon a period of neglect that carried it all too close to destruction. Owing to the financial difficulties that menaced the happiness of his later years, and would have made him a bankrupt but for the assistance of friends, the mountain and the mansion that crowned it were sold in settlement of his estate. They passed into the hands of unsympathetic strangers, incapable apparently of appreciating their beauty or the sentiment attached to them as the home of the "Sage of Monticello."

The drawing-room in which American presidents and foreign diplomats had been received was used as a granary, and its fine parquetry floor, one of the first to be laid in America, was littered with barrels, bins, and heaps of grain. The broad steps that lead to it were buried under accumulated refuse until it was possible to drive horses

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and wagons up on the portico. Only the excellence of Jefferson's construction preserved the place from utter ruin.

BETTER DAYS DAWN. It is a long and harrowing story, but ultimately it ended, and brighter days dawned, but upon a sorry looking Monticello, little resembling the splendid estate that prompted the Duke de la Rochefoucauld-Liancourt to write in 1796 that when the alterations then under way were completed "his house will certainly deserve to be ranked with the most pleasant mansions in France and England." During this time, repeated but unavailing efforts had been made to have the Government purchase Monticello and make of it a national monument. Finally, in 1923, The Thomas Jefferson Memorial Foundation was brought into existence to undertake what could not be accomplished through governmental agencies; and by means of popular subscriptions this organization was enabled to purchase the estate. It has carried on the work of restoration as means have become available, and maintains Monticello as a place of pilgrimage and a memorial to its distinguished designer, builder and owner.

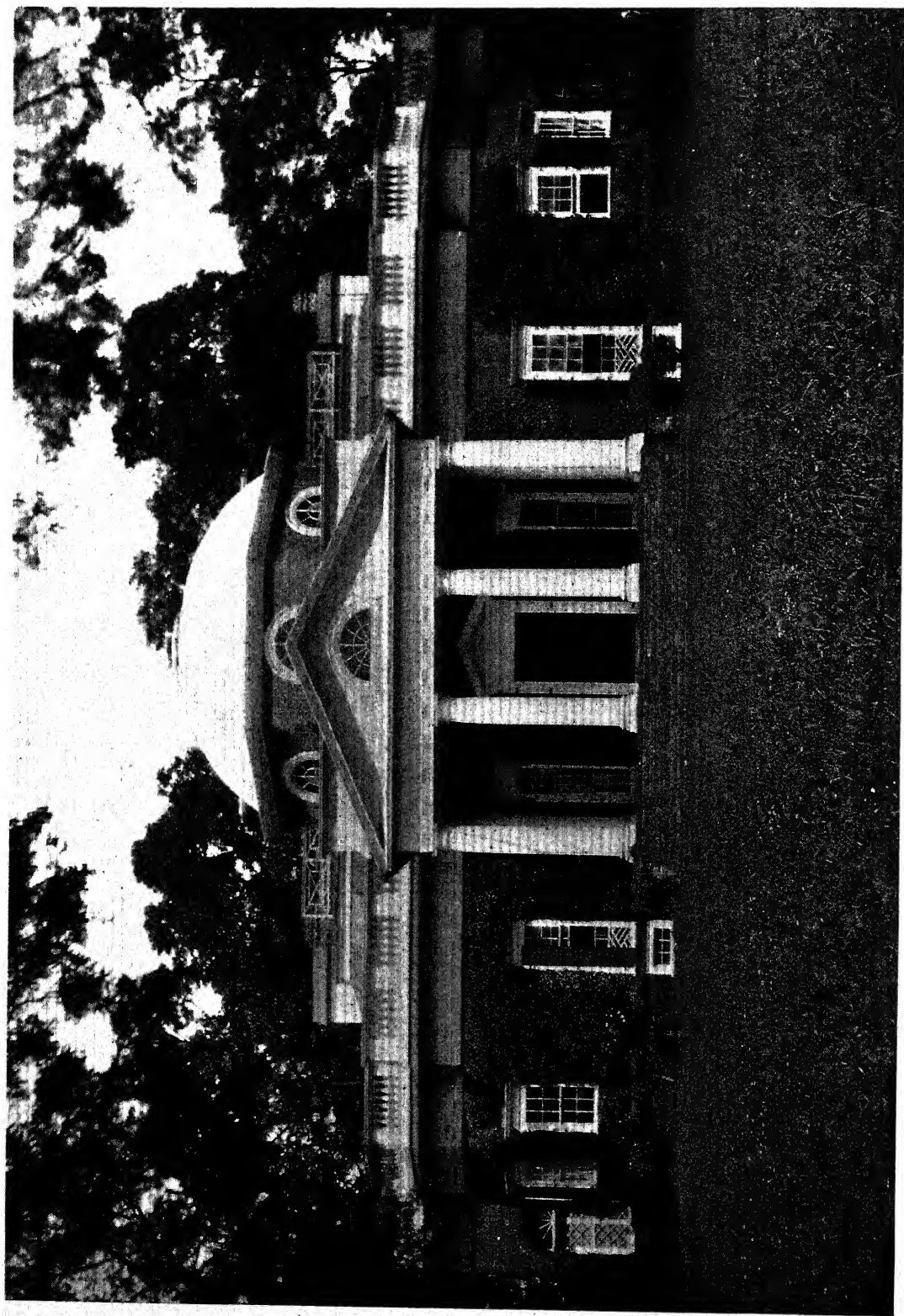


PLATE I
Monticello: West Front

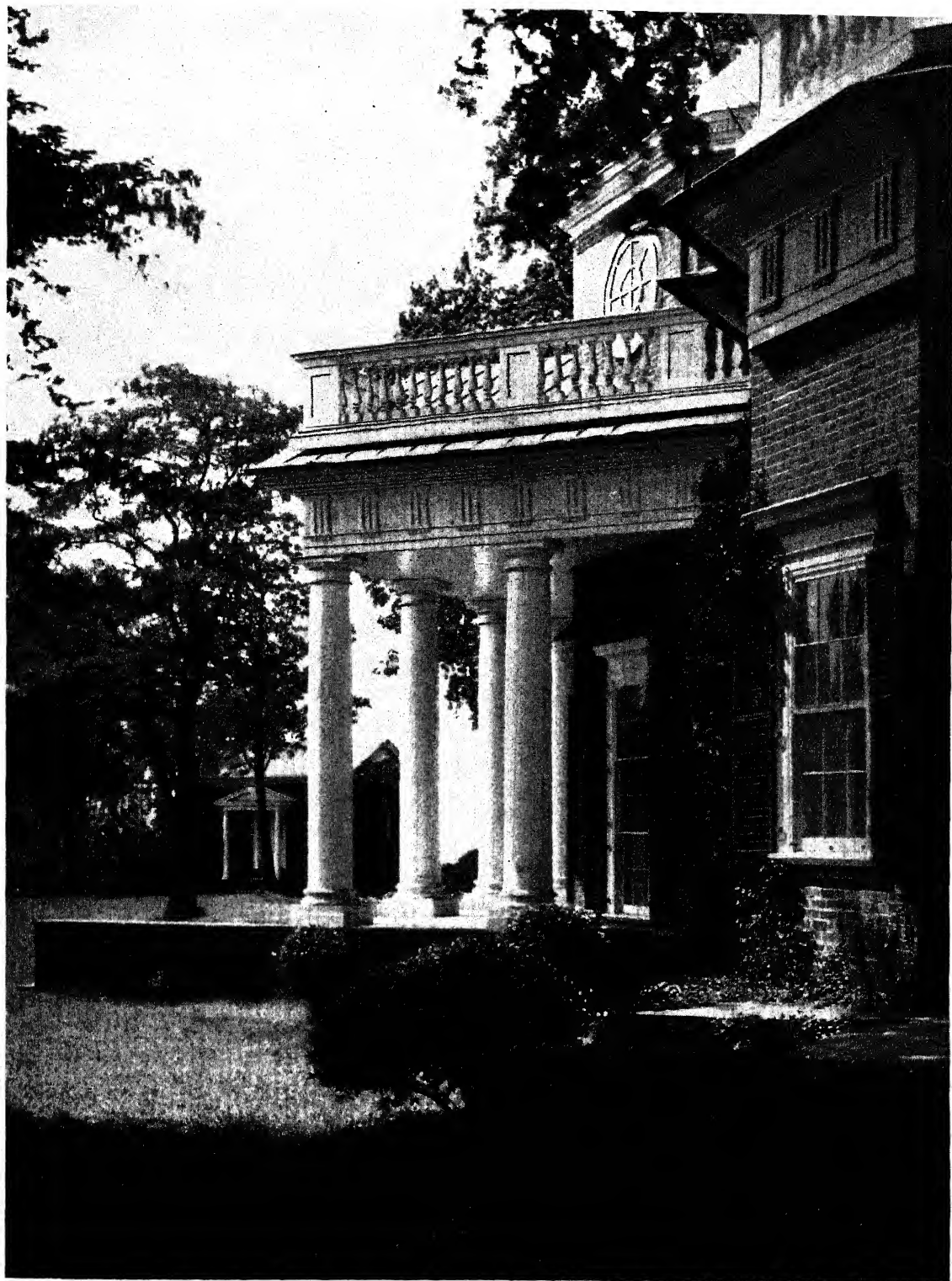


PLATE II

Monticello: West Portico with Jefferson's office in distance



PLATE III

Monticello: West Front. Dome above drawing-room was suggested to Jefferson by Hôtel de Salm in Paris, and was adapted from Temple of Vesta

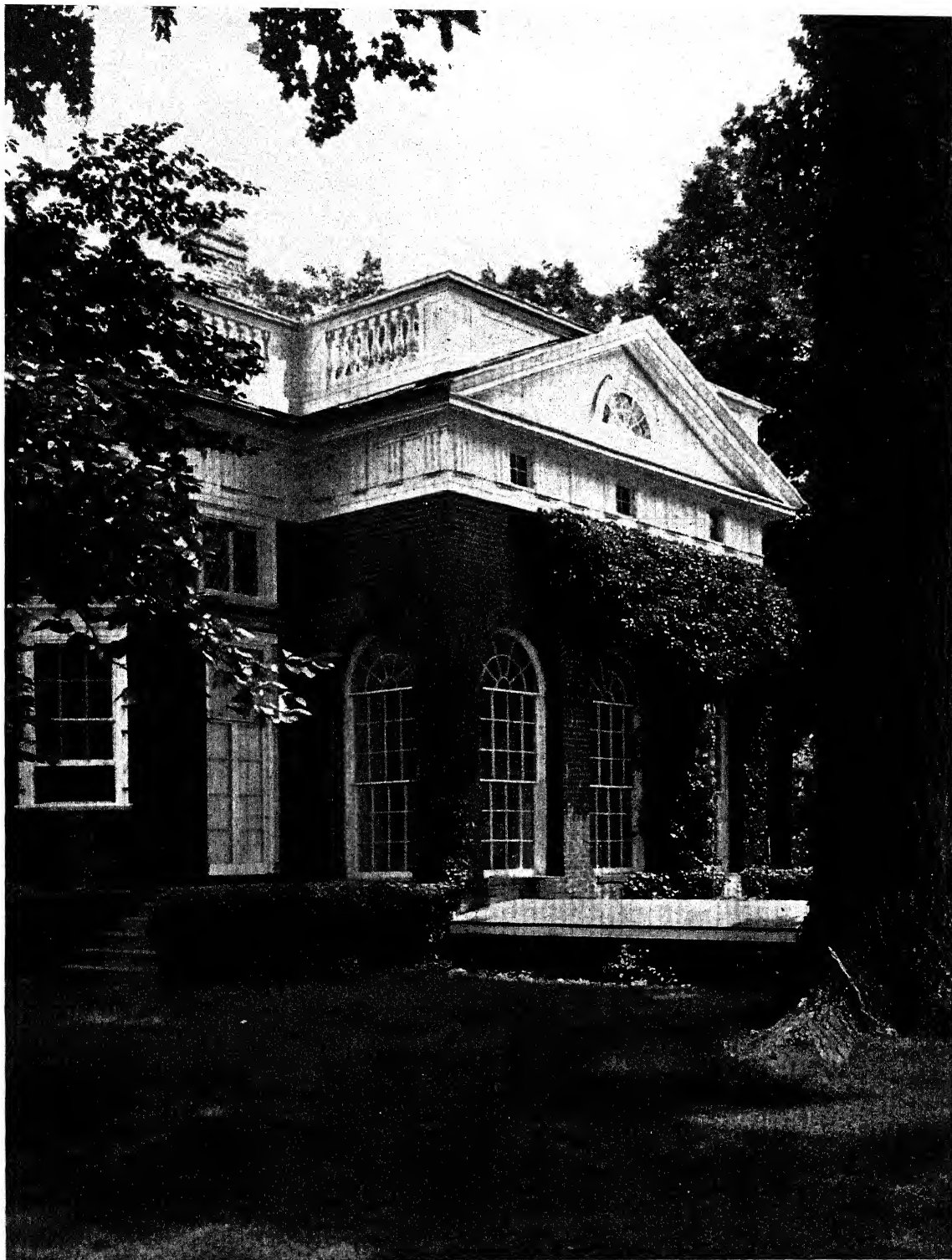


PLATE IV

Monticello: Sun Room from south. Roof of tunnel to service quarters
extends behind tree

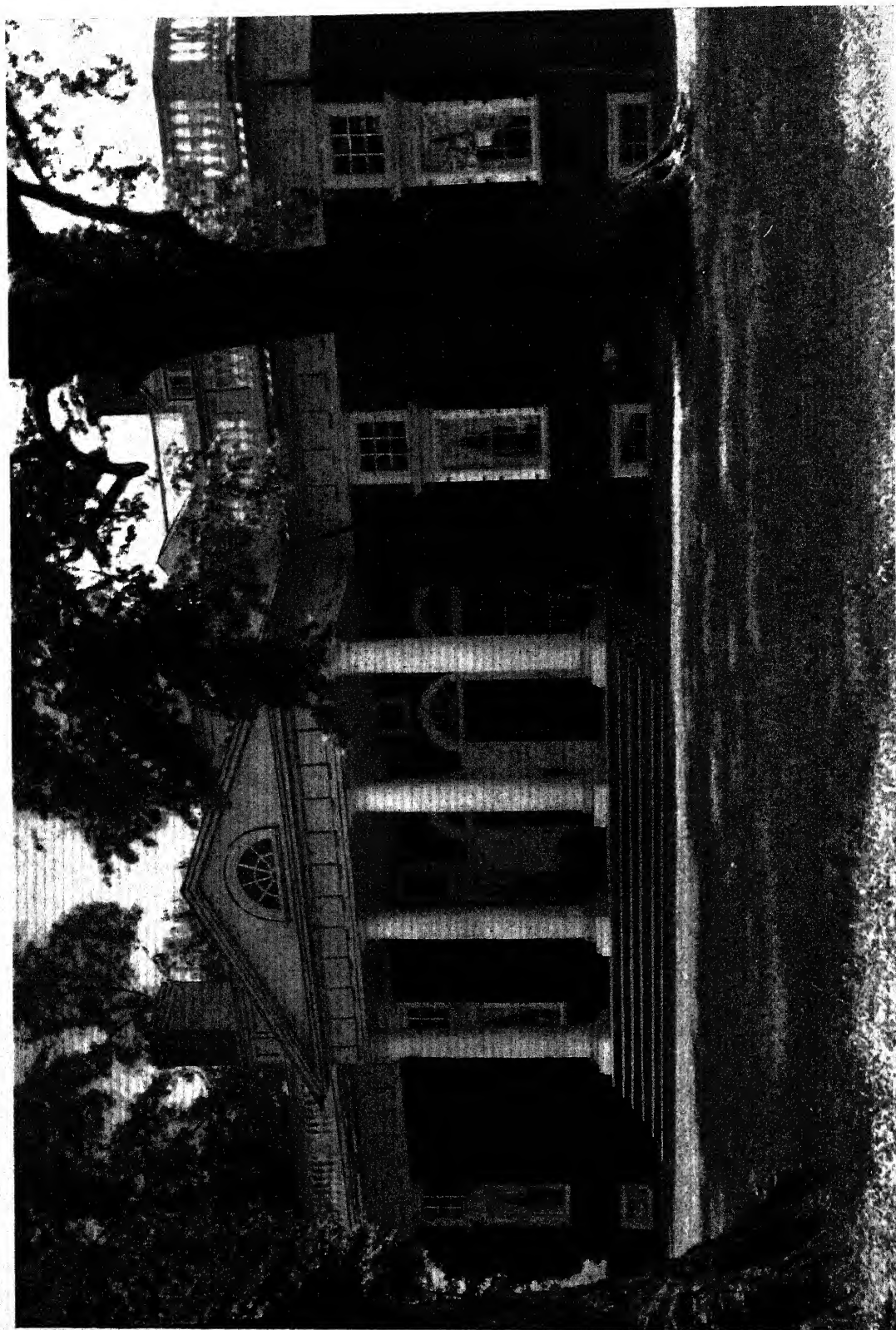


PLATE V
Monticello: East Front

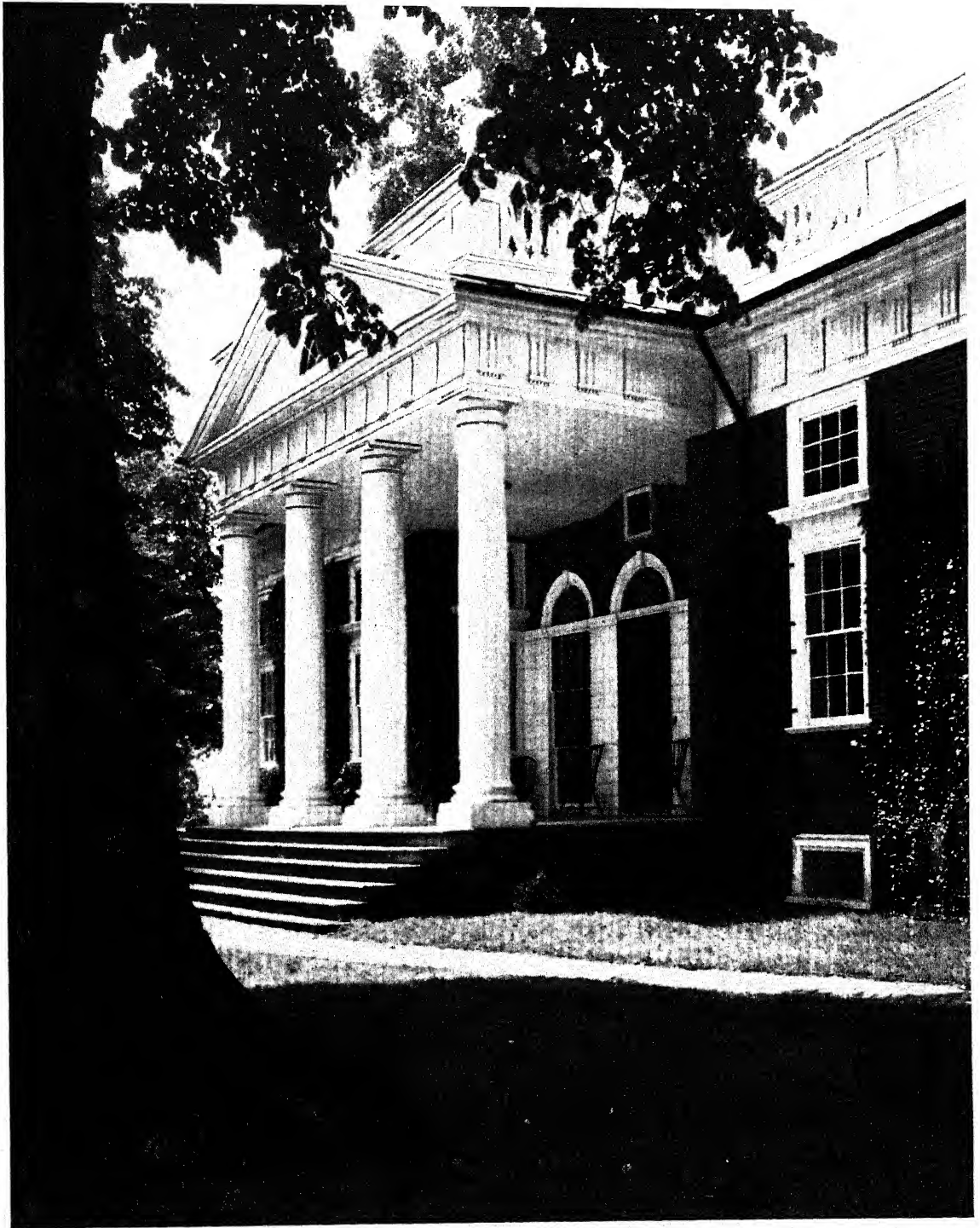


PLATE VI

Monticello: East Portico. Grouped windows open into bedrooms on first and mezzanine floors. This grouping produced the illusion of a one-story building. A third story is concealed by the balustrade

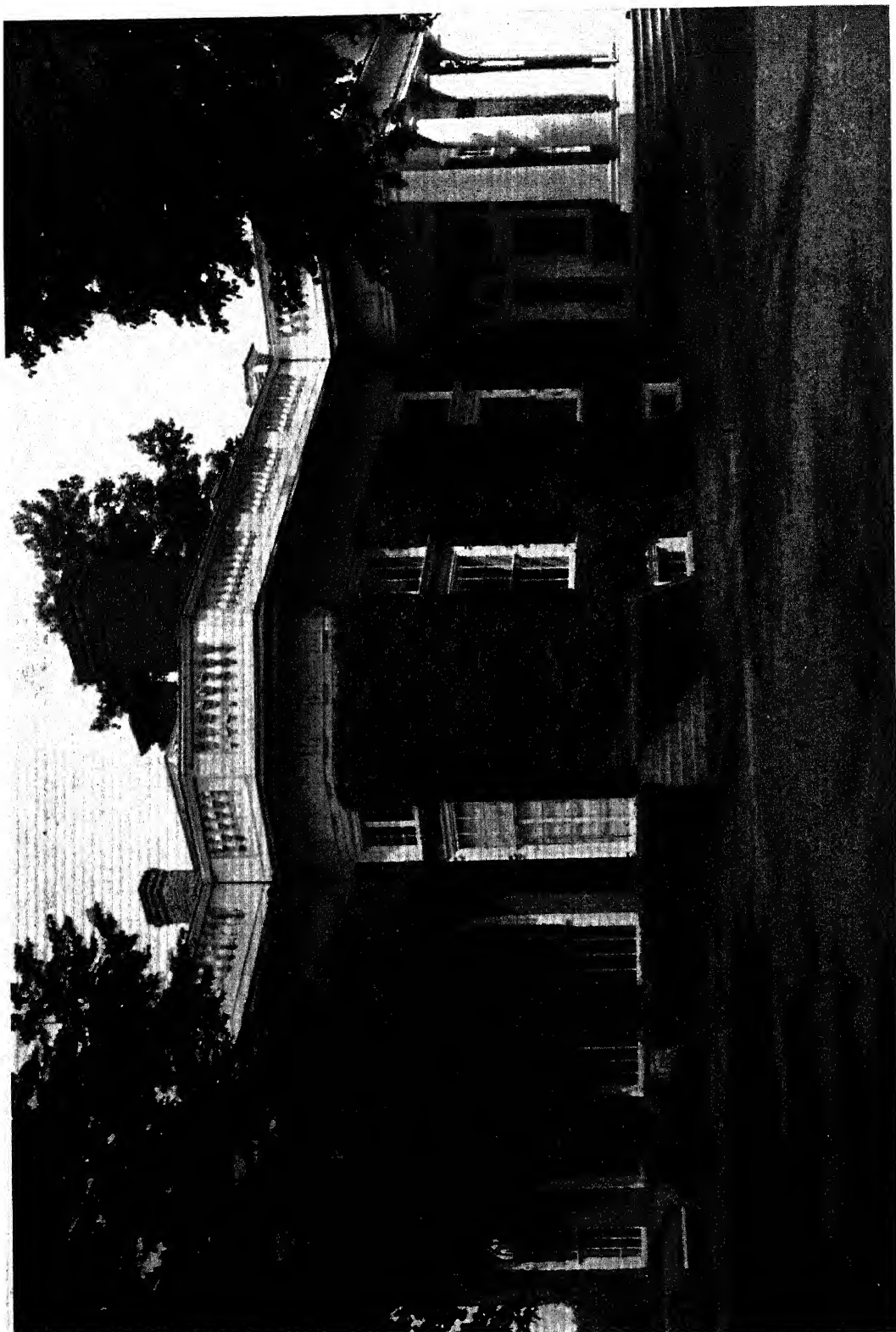


PLATE VII

Monticello: Sun Room and East Portico. Sun Room is supported on open arches, one of which opens into tunnel to service quarters.

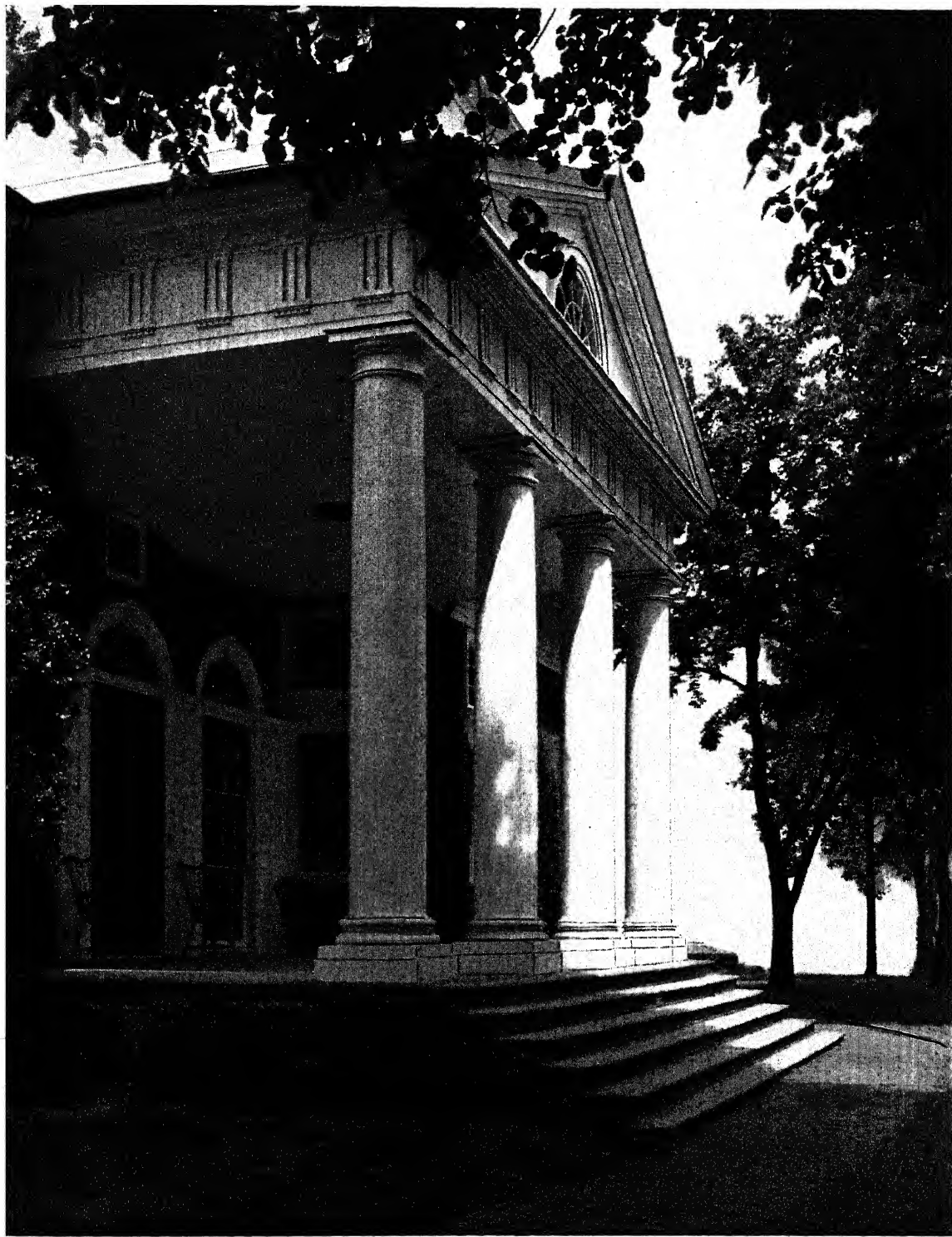


PLATE VIII

Monticello: East Portico. Compass on ceiling and clock above door indicate direction of wind and time of day

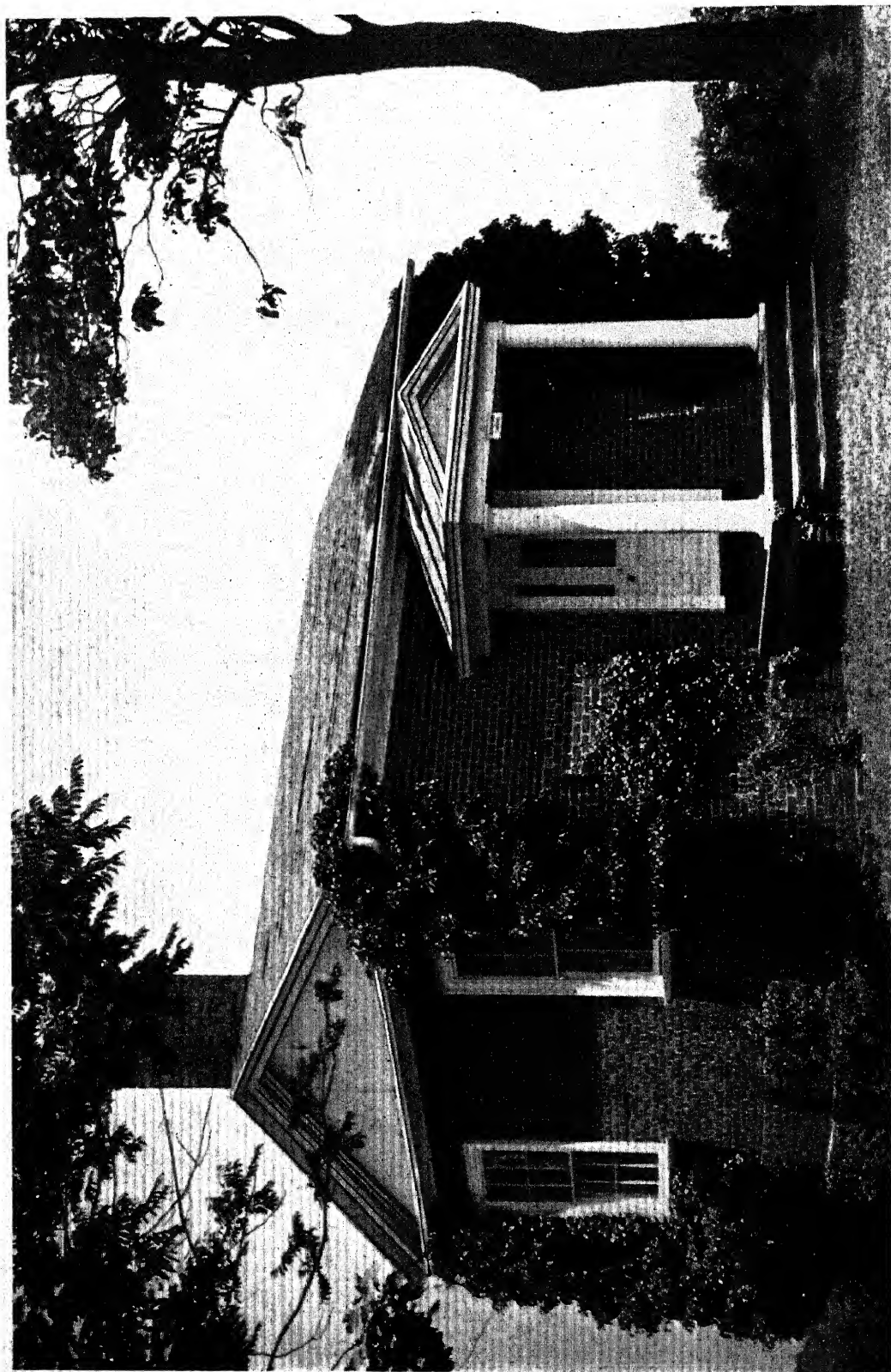


PLATE IX

Monticello: Honeymoon Cottage. Here Jefferson established bachelor quarters, and here, in 1772, he brought his bride

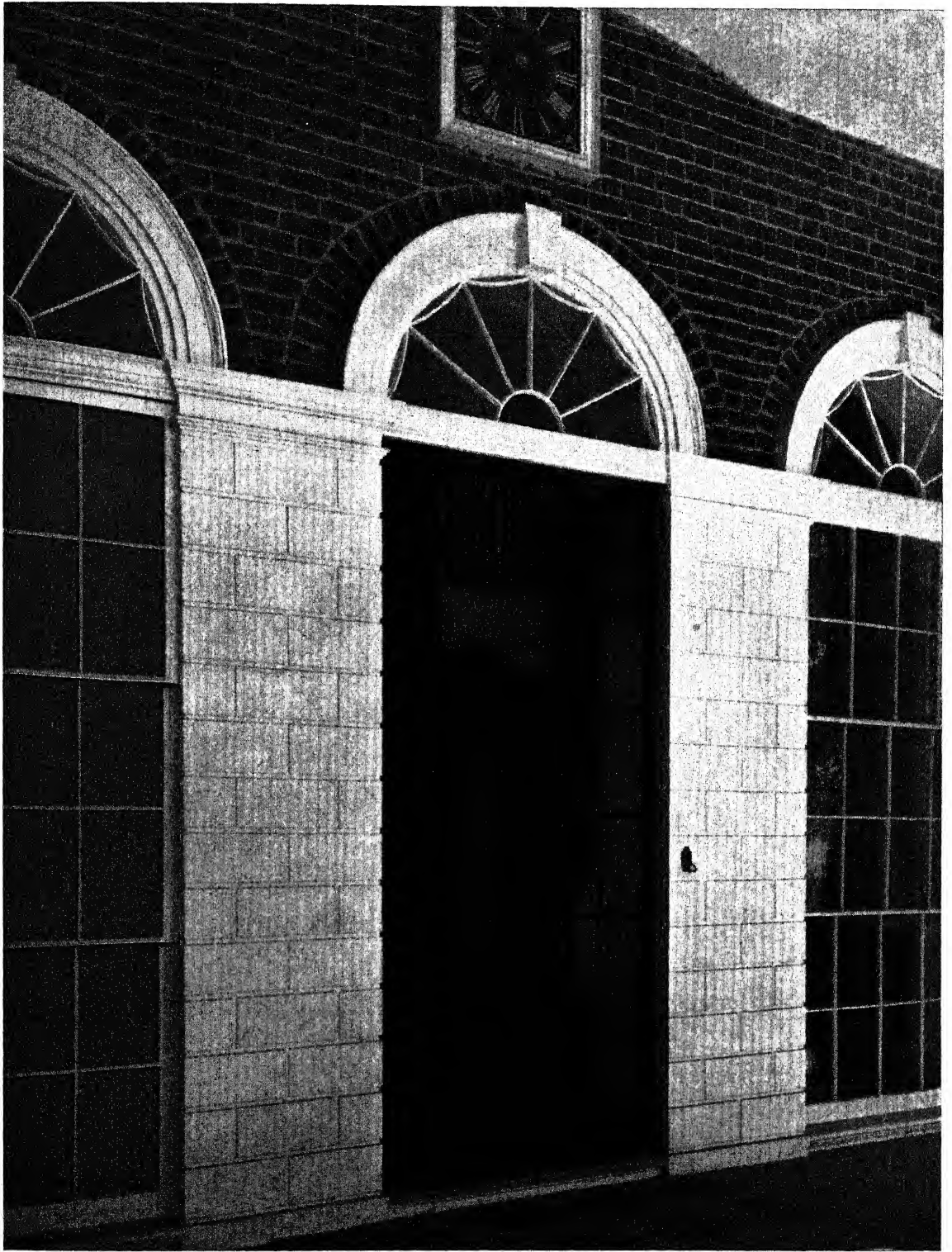


PLATE X

Monticello: East Entrance. Main doorway opening into hall

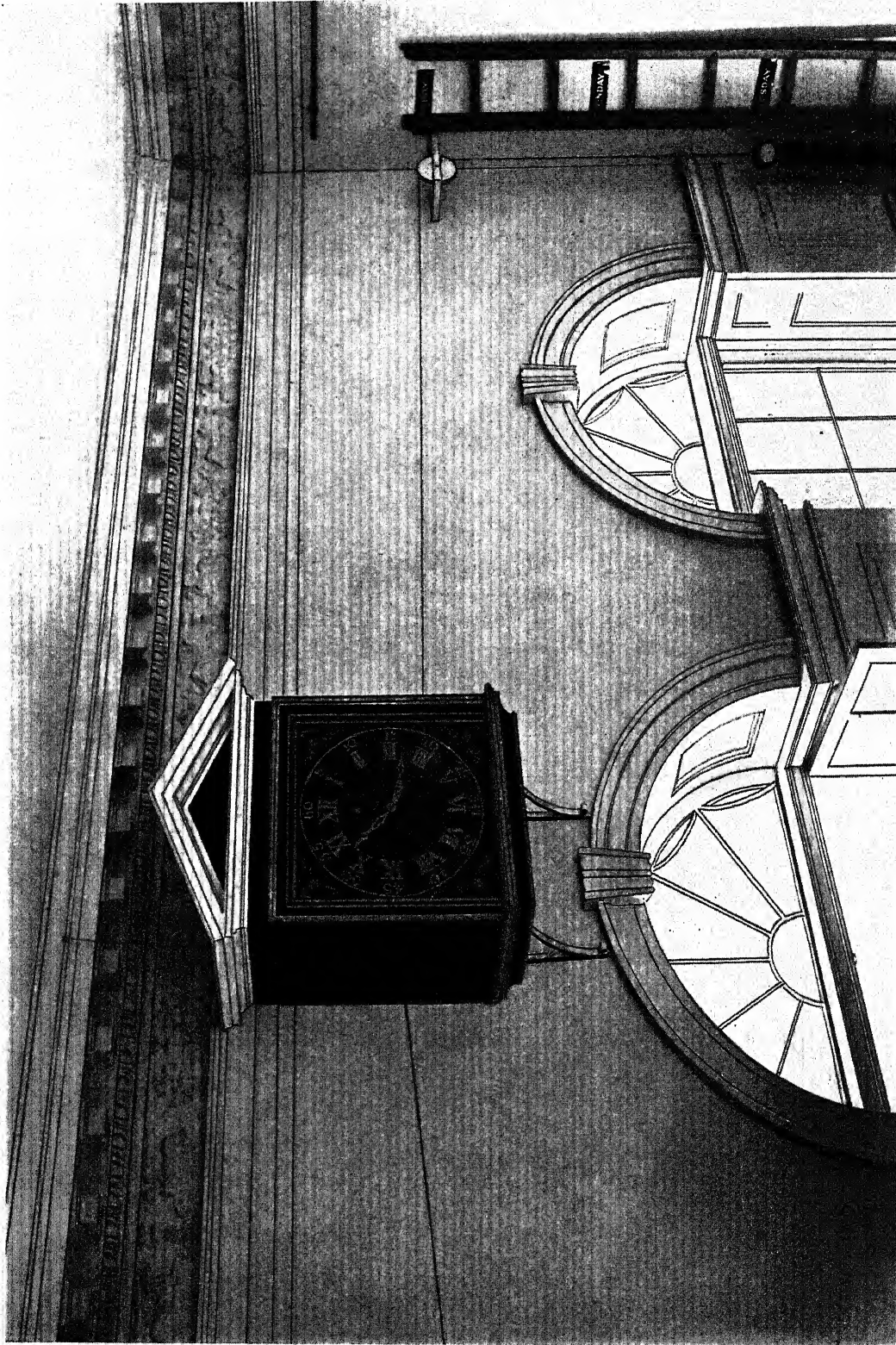


PLATE XI

Monticello: Clock in Hall. Strings of cannon balls serve as weights and indicate day of week on scale

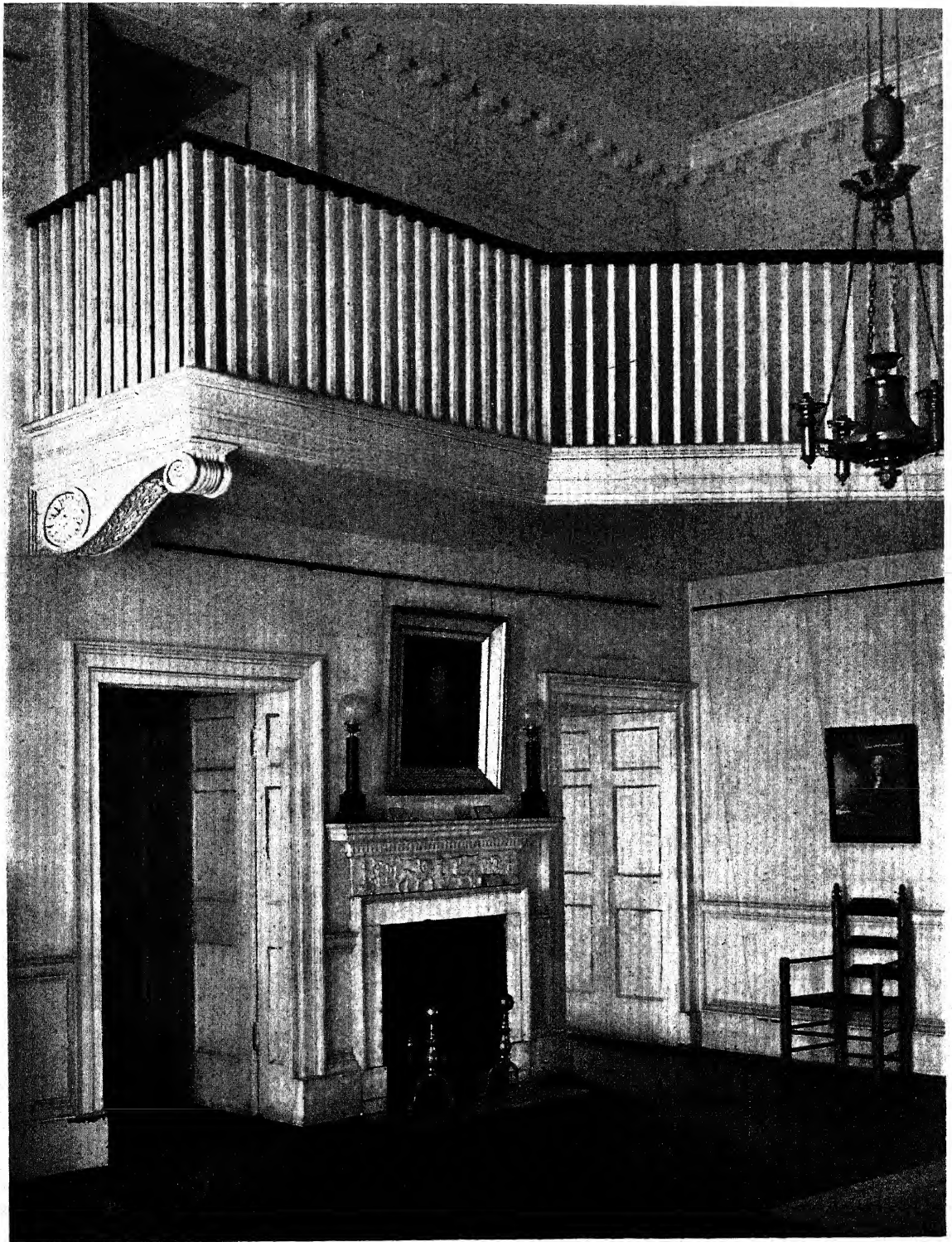


PLATE XII

Monticello: Hall. Balcony connects corridors of mezzanine floor. Portrait of Jefferson above mantel is a copy of one by Rembrandt Peale

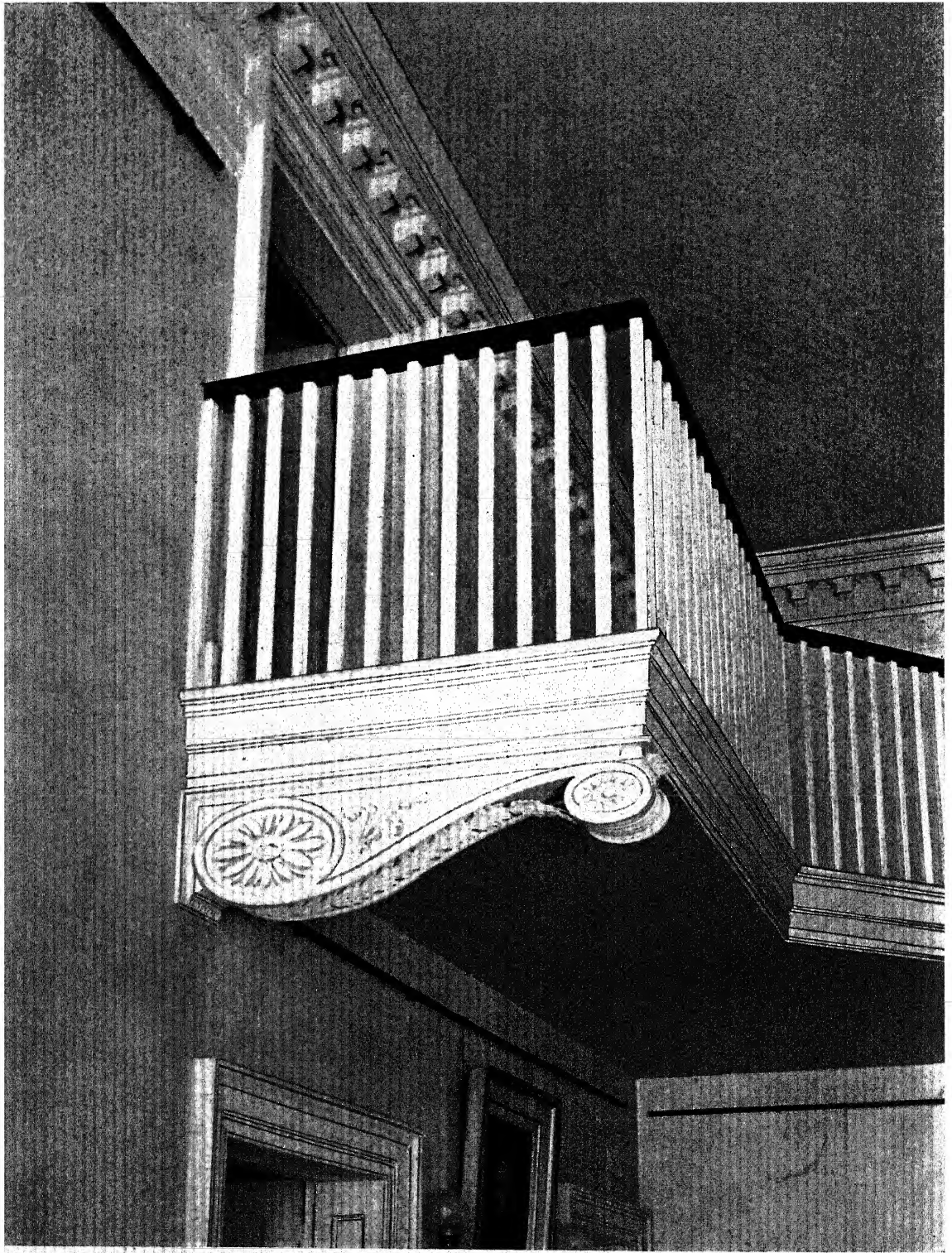


PLATE XIII
Monticello: Hall Balcony with supporting bracket

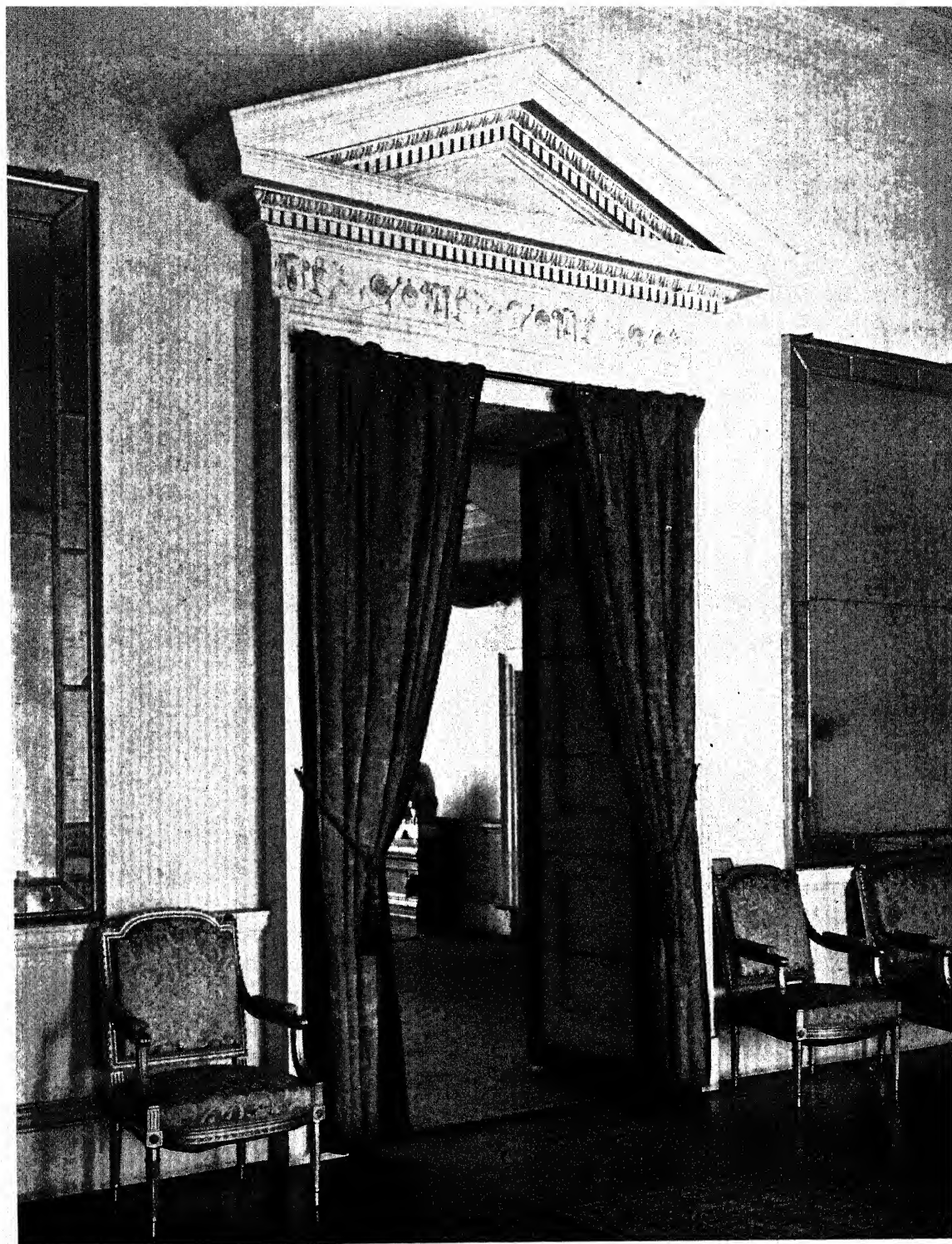


PLATE XIV

Monticello: Doorway from Drawing-Room to Hall. Glazed doors operate by mechanism that opens or closes both when one is moved



PLATE XV

Monticello: Drawing-Room Mantel. The picture above it hung in house
in Jefferson's time

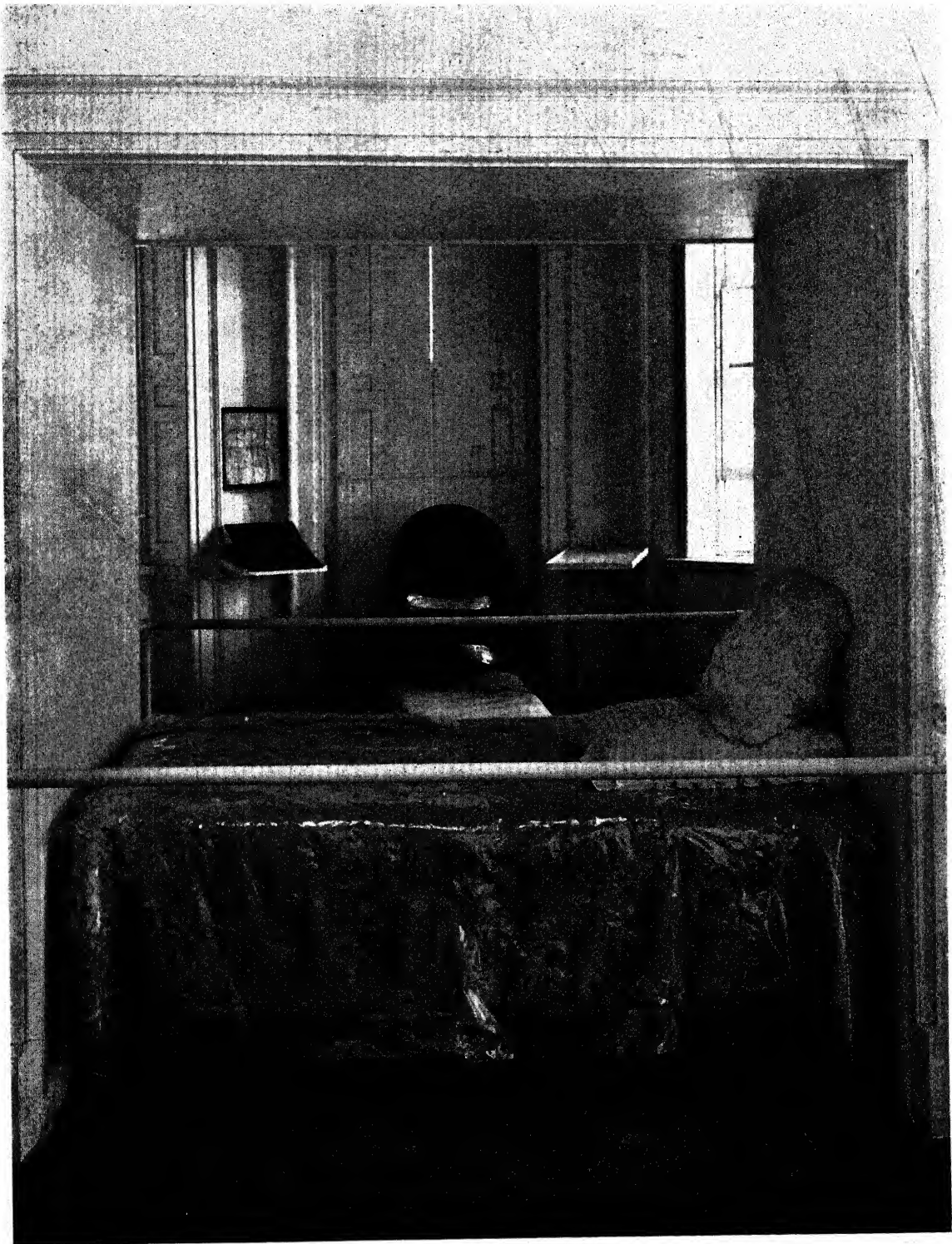


PLATE XVI

Monticello: Jefferson's Bed. In the study beyond are seen his swivel chair, table, and ledges on which he wrote while standing

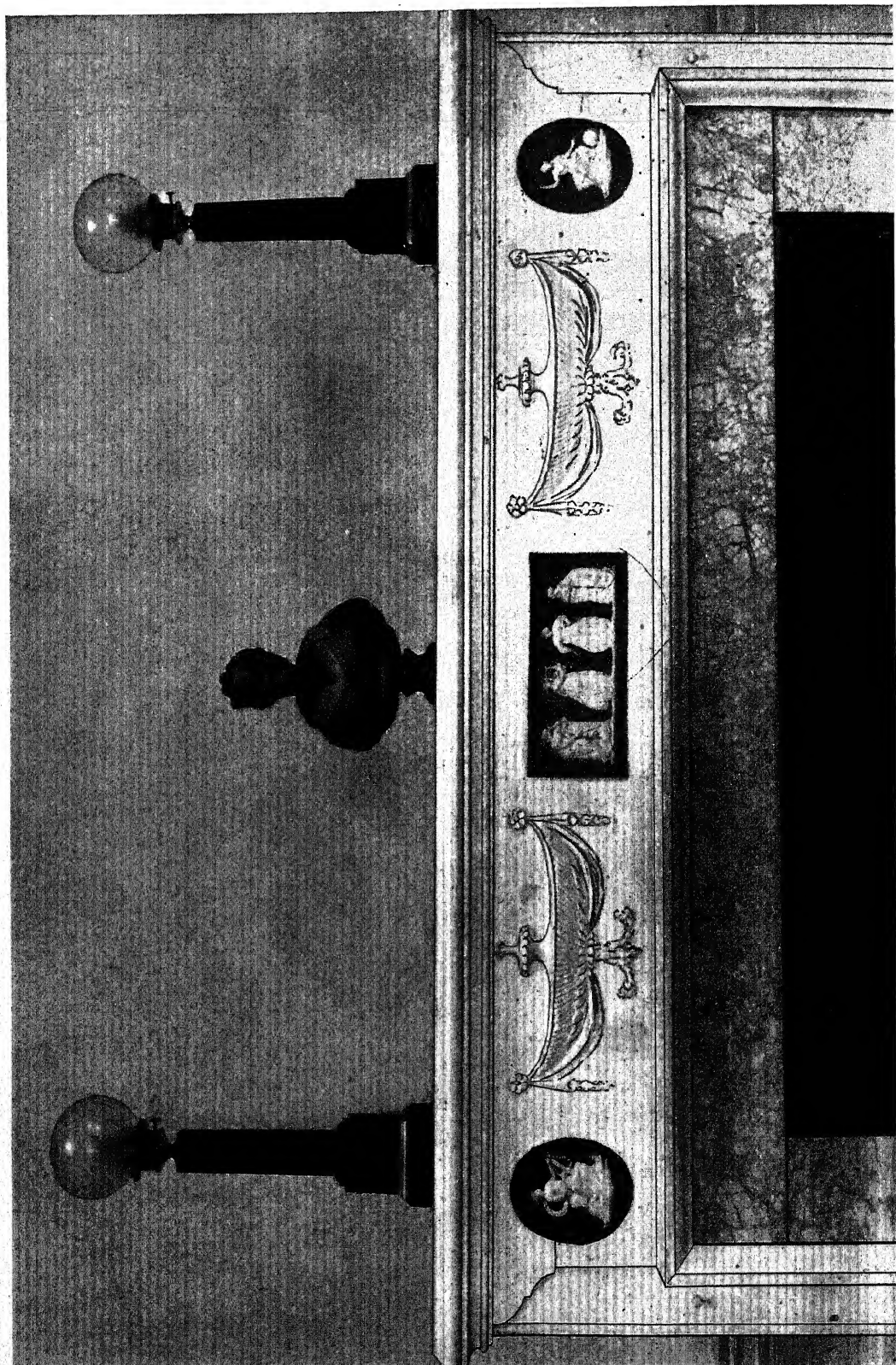


PLATE XVII

Monticello: Detail of Dining Room Mantel with Wedgewood plaques. On shelf is bust of Jefferson's eldest granddaughter, Anne Cary Randolph



PLATE XVIII

Monticello: Dining Room with glimpse of drawing-room. Furniture and objects on mantel were all owned by Jefferson



PLATE XIX

Monticello: Doorway and cornice of hall, from balcony

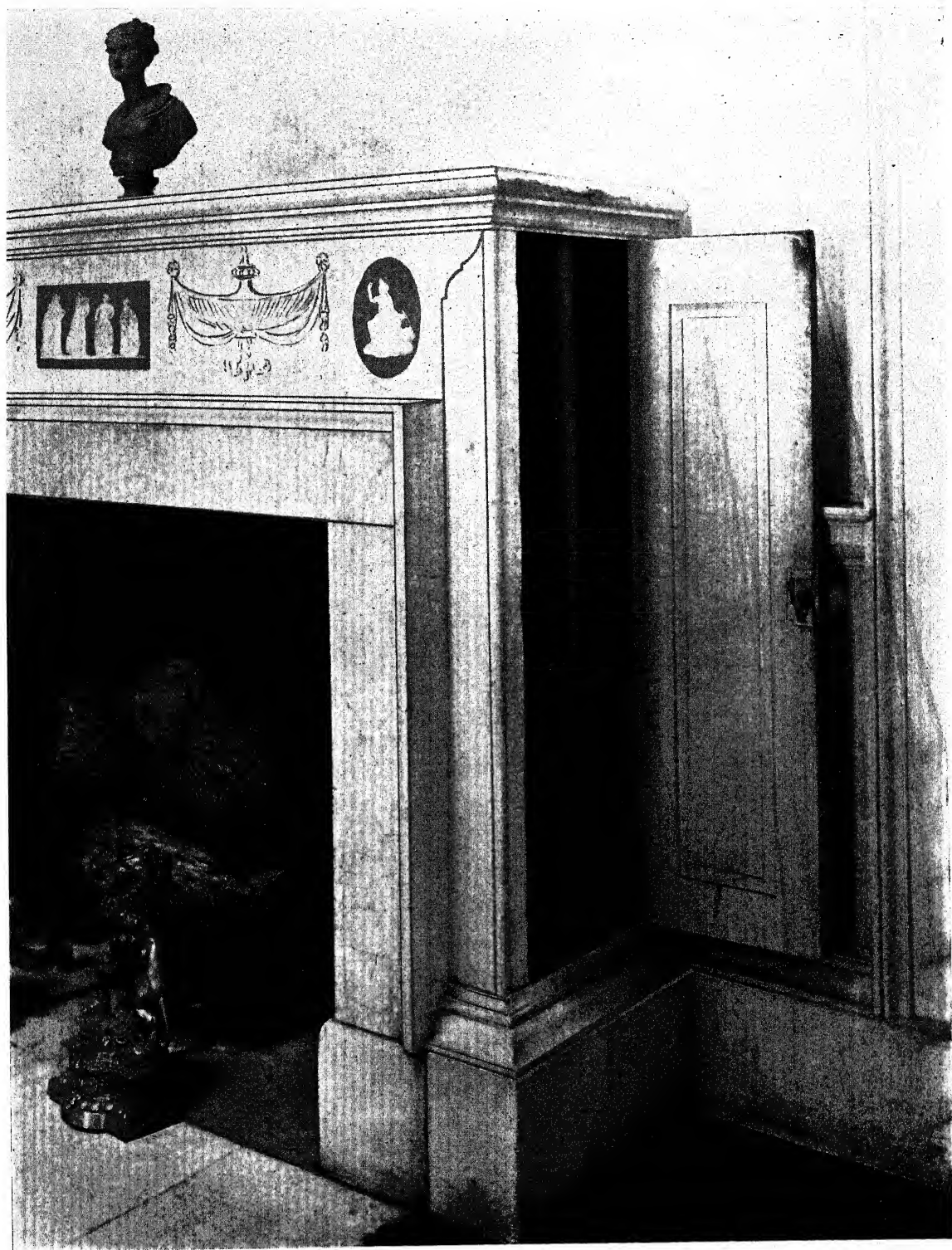


PLATE XX

Monticello: Dining Room Mantel. Dumb waiters in both ends connect with wine cellar

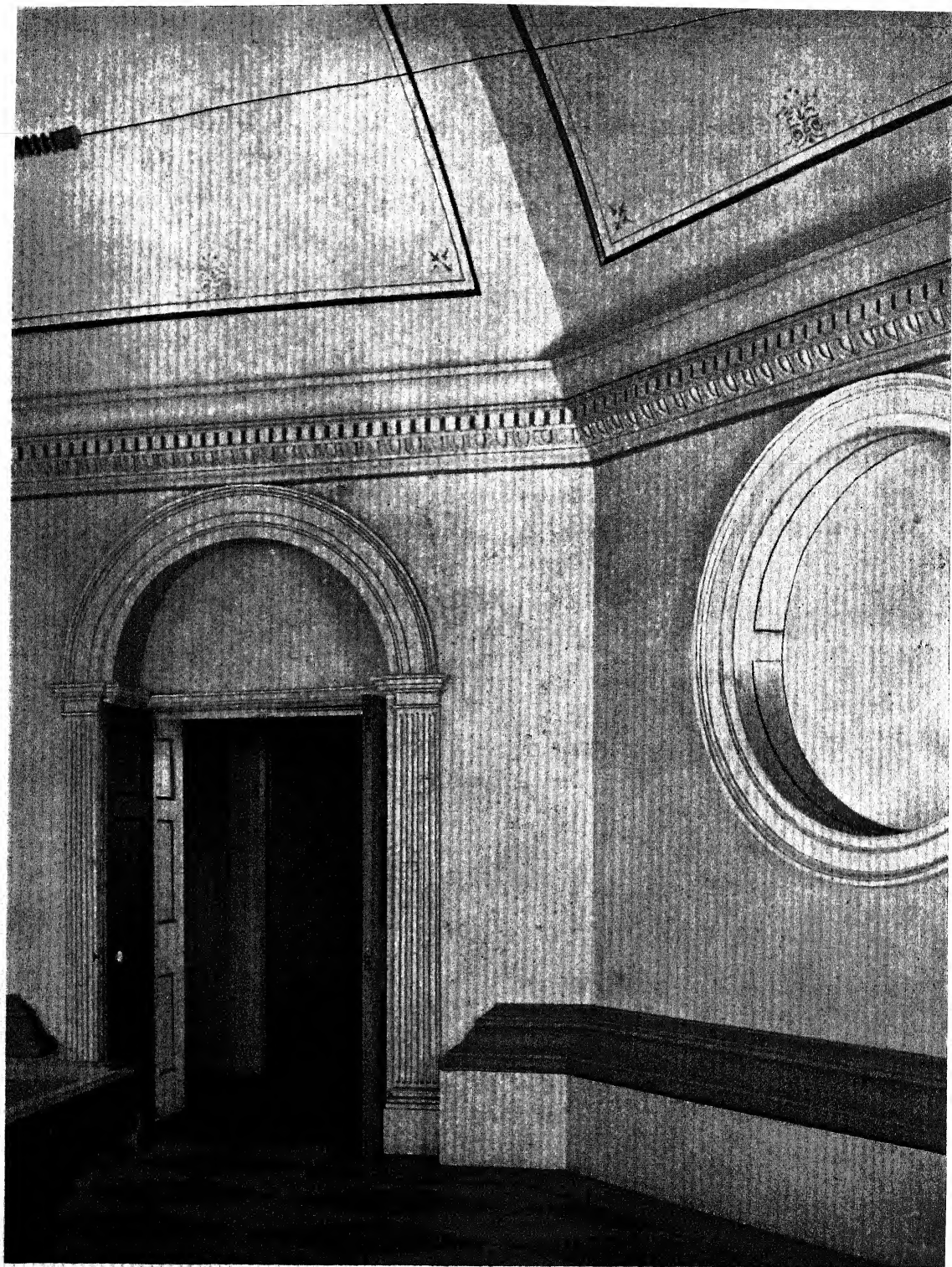


PLATE XXI
Monticello: Billiard Room on third floor

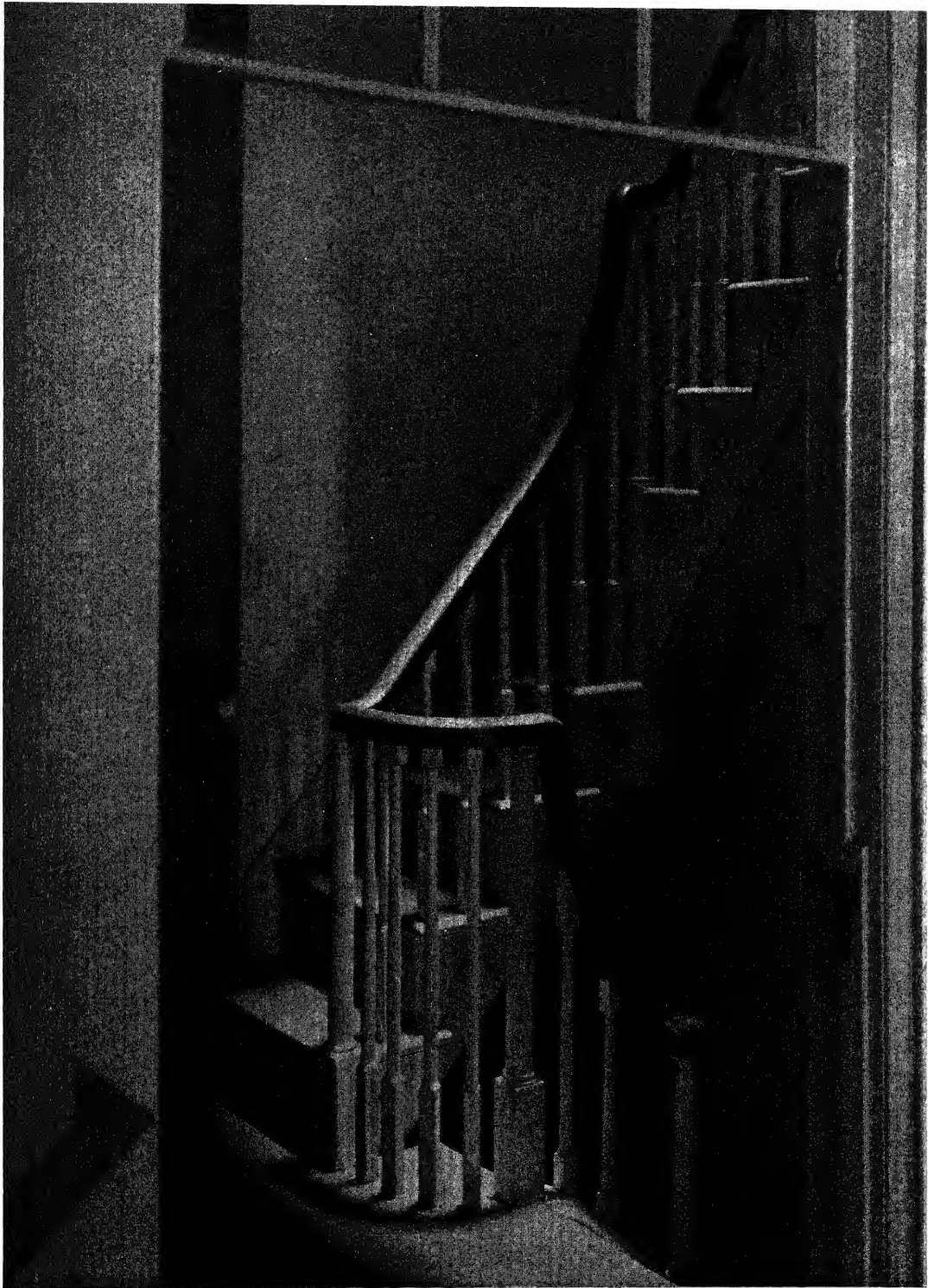


PLATE XXII

Monticello: One of Two Stairways. These wind from basement to third floor. Steps to basement are thirty-one inches wide, to upper floors twenty-two inches

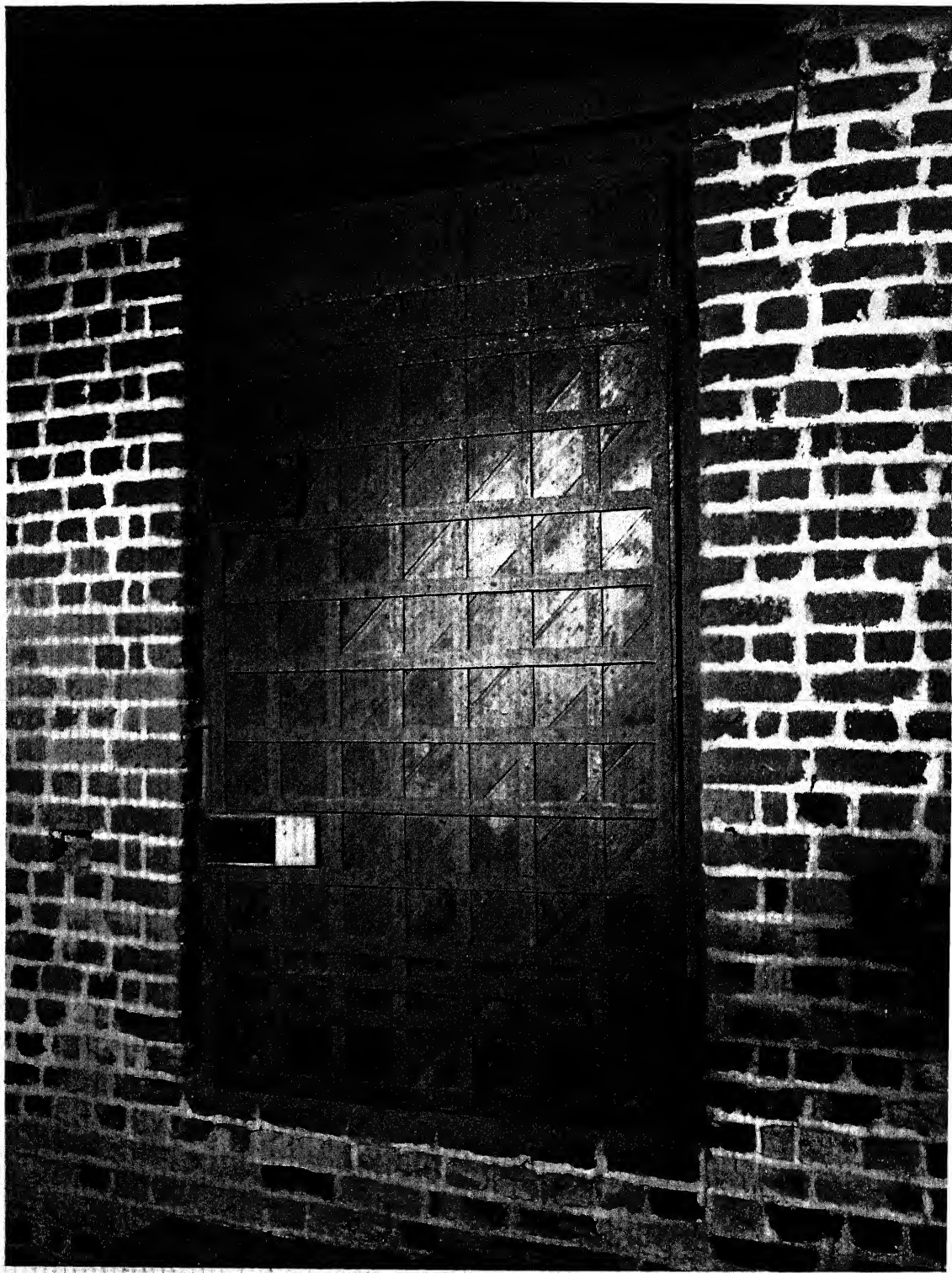


PLATE XXIII

Monticello: Door in Wine Cellar. Woodwork is reinforced by iron bands

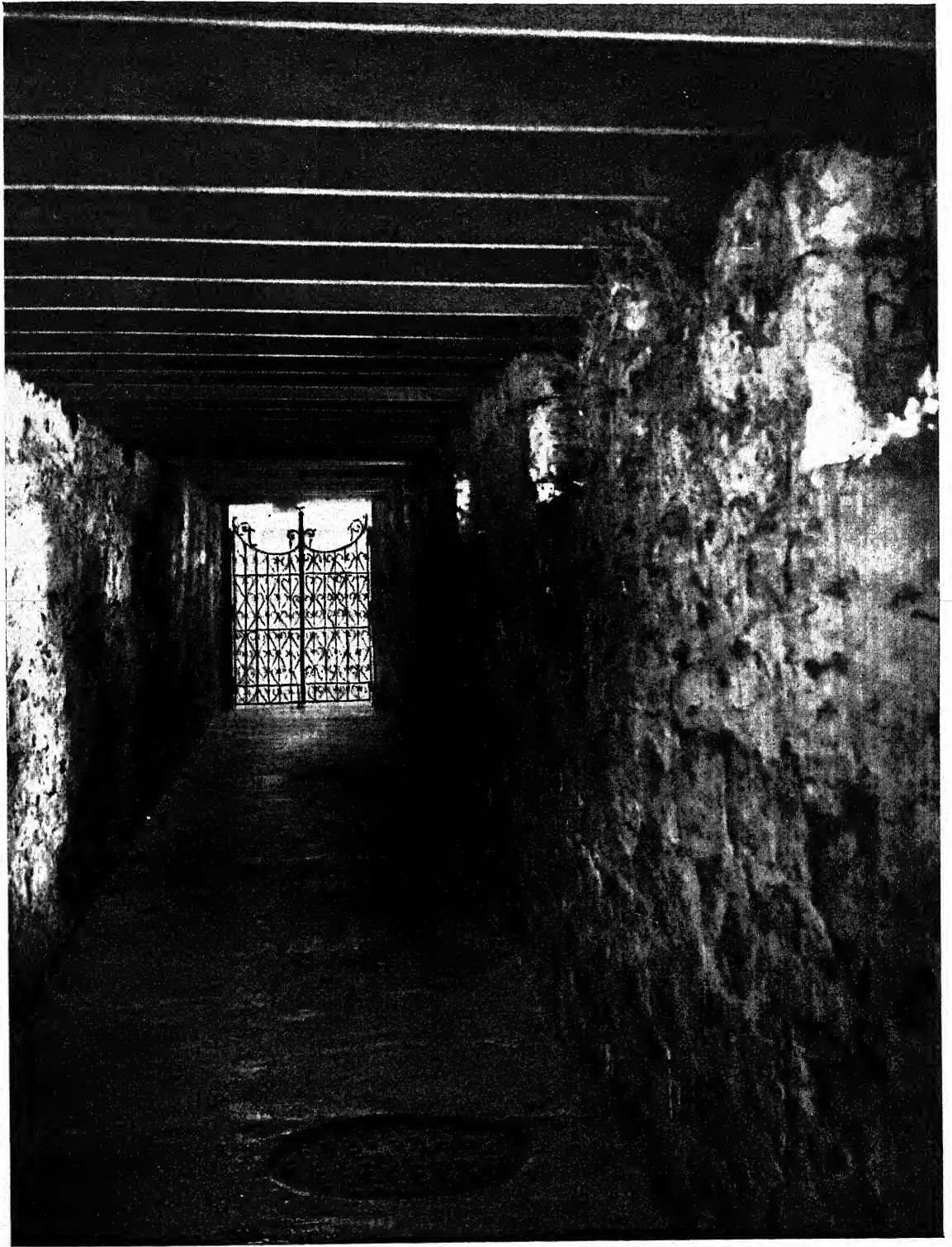


PLATE XXIV

Monticello: Tunnel connecting basement of house with service quarters

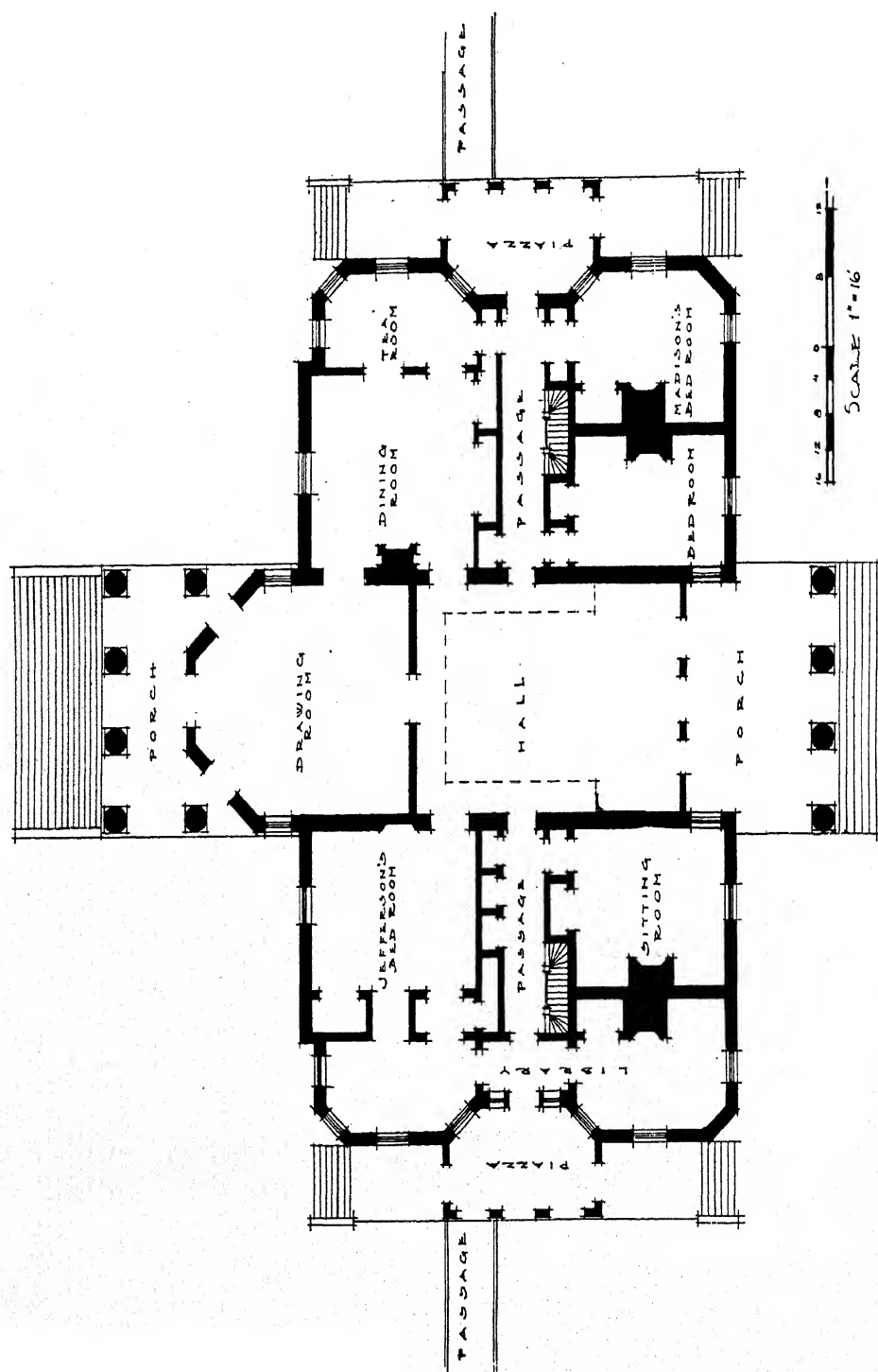


PLATE XXV
 Monticello: Principal Floor Plan. From Plate II of *Jefferson as an Architect*, by Lambeth and Manning
 (Houghton Mifflin Company)

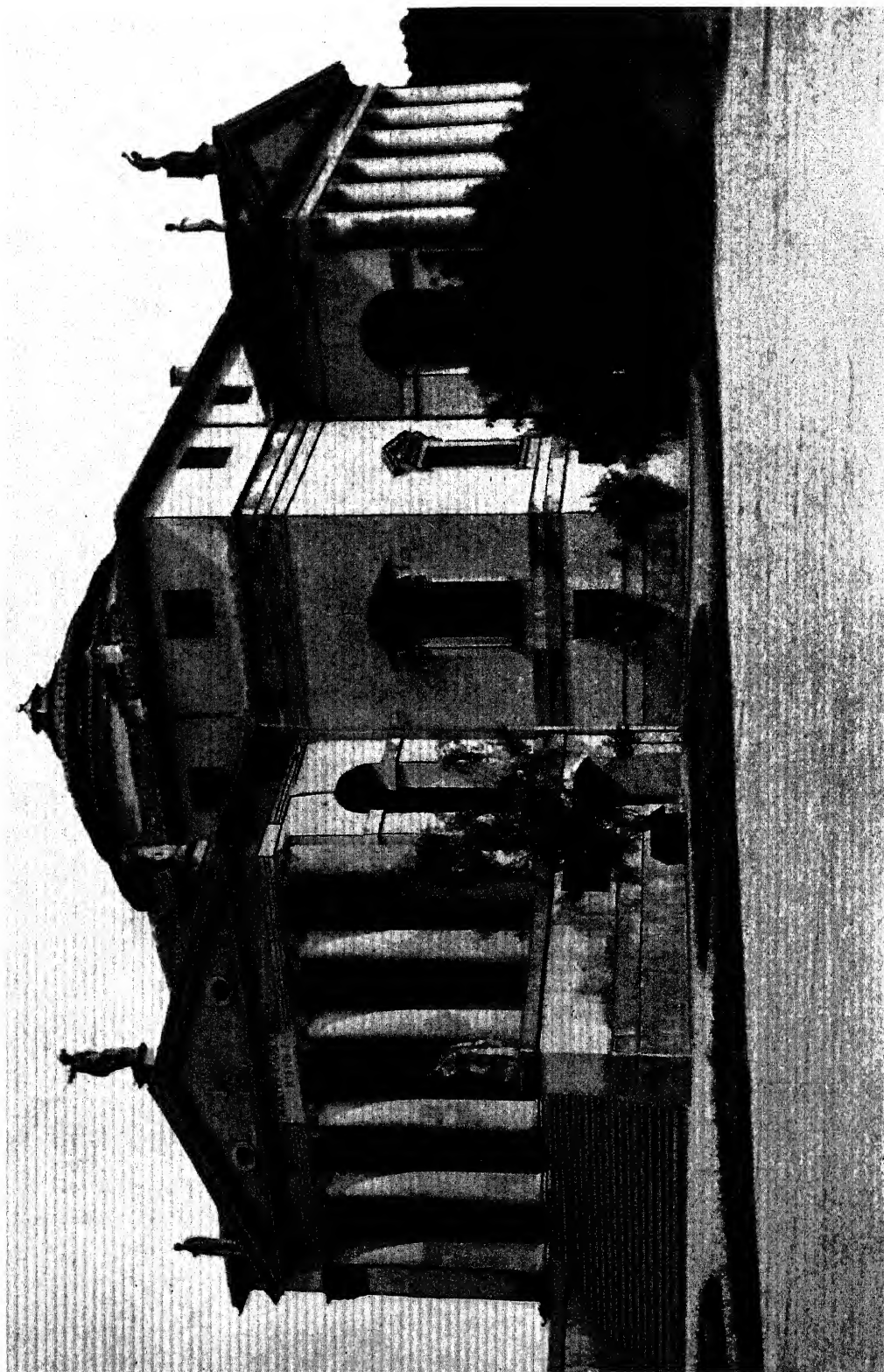


PLATE XXVII

Villa Rotunda: Near Vicenza, Italy. Jefferson admired this villa and used it at least four times as the basis of designs

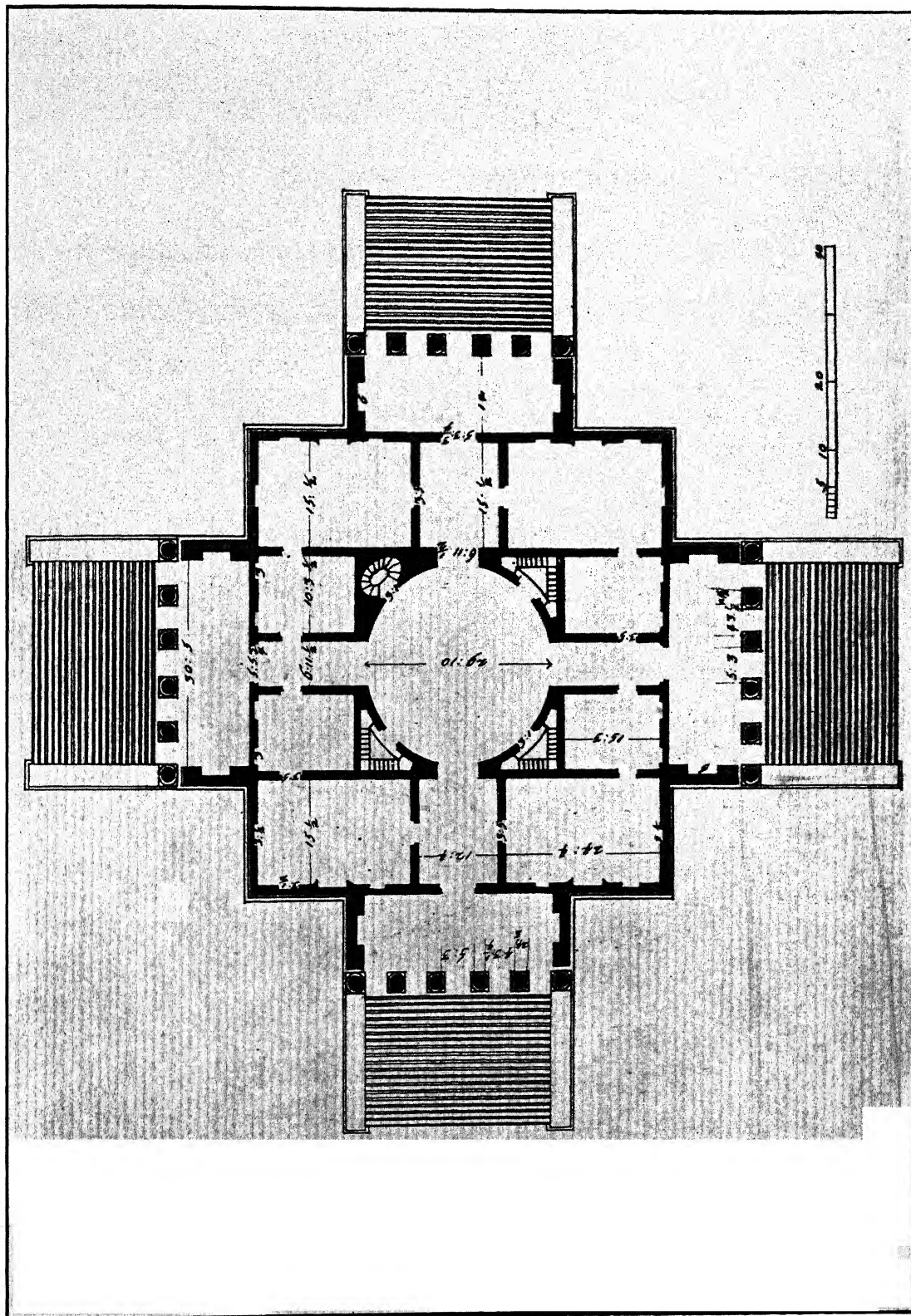
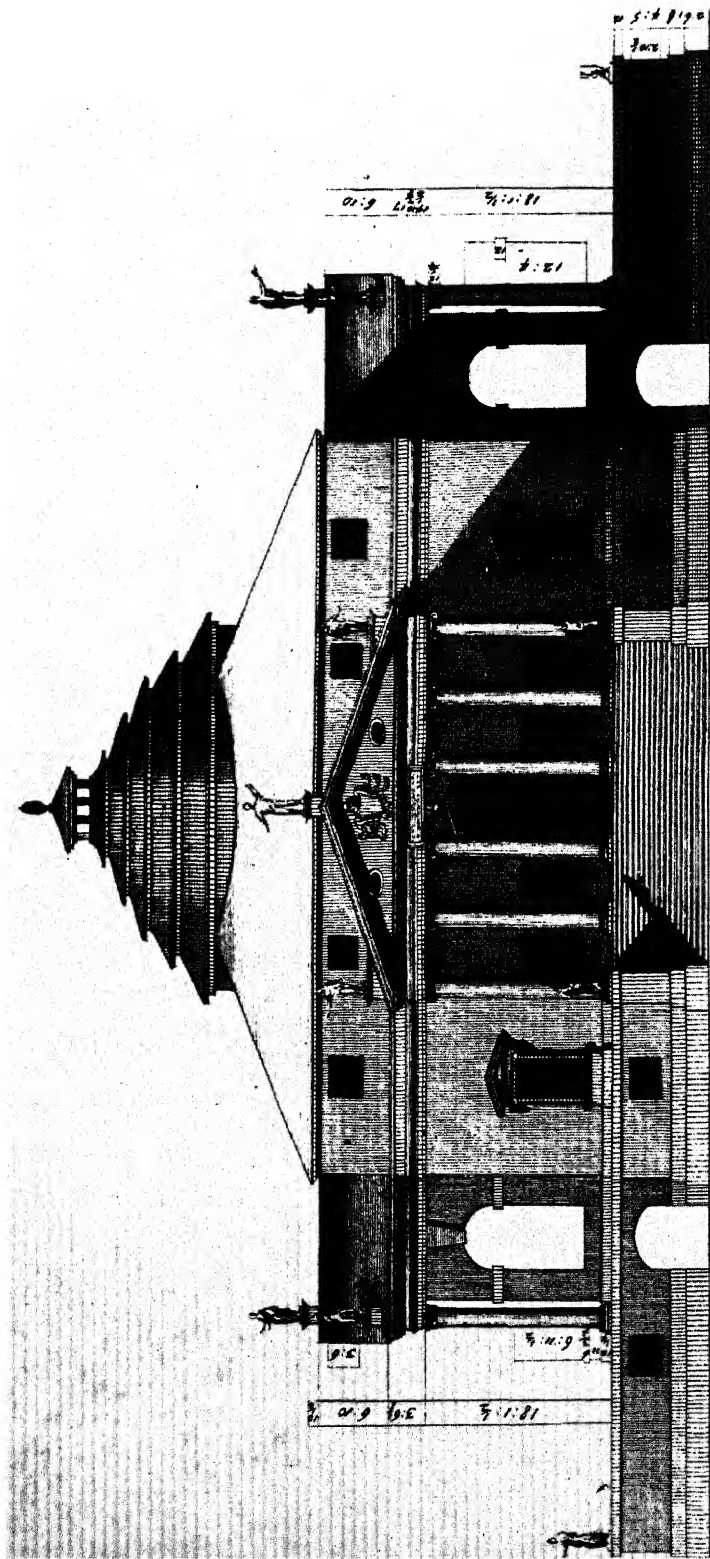


PLATE XXVIII



18' 6" 0' 9" 6' 0" 5' 11' 8" 4' 11' 8" 3' 11' 8" 2' 11' 8" 1' 11' 8" 0' 11' 8" 60

PLATE XXIX

Villa Rotunda: Near Vicenza, Italy. From Plate II, Volume II, *Le Fabriche e i Disegni di Andrea Palladio* by Scamozzi; edition of 1796

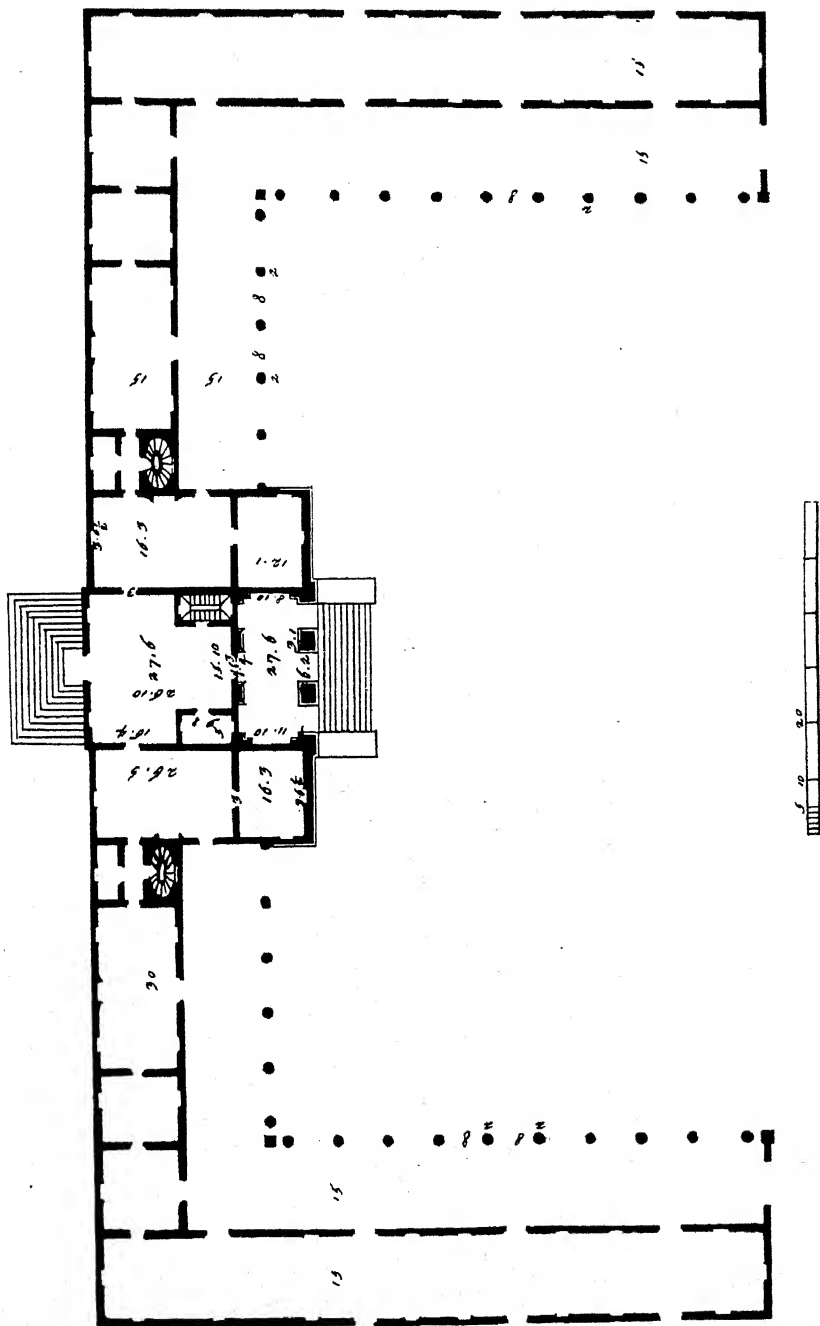


PLATE XXX

Plan of Villa designed by Palladio: From 1796 edition of *Palladio* by Scamozzi. It is similar to plan of Monticello

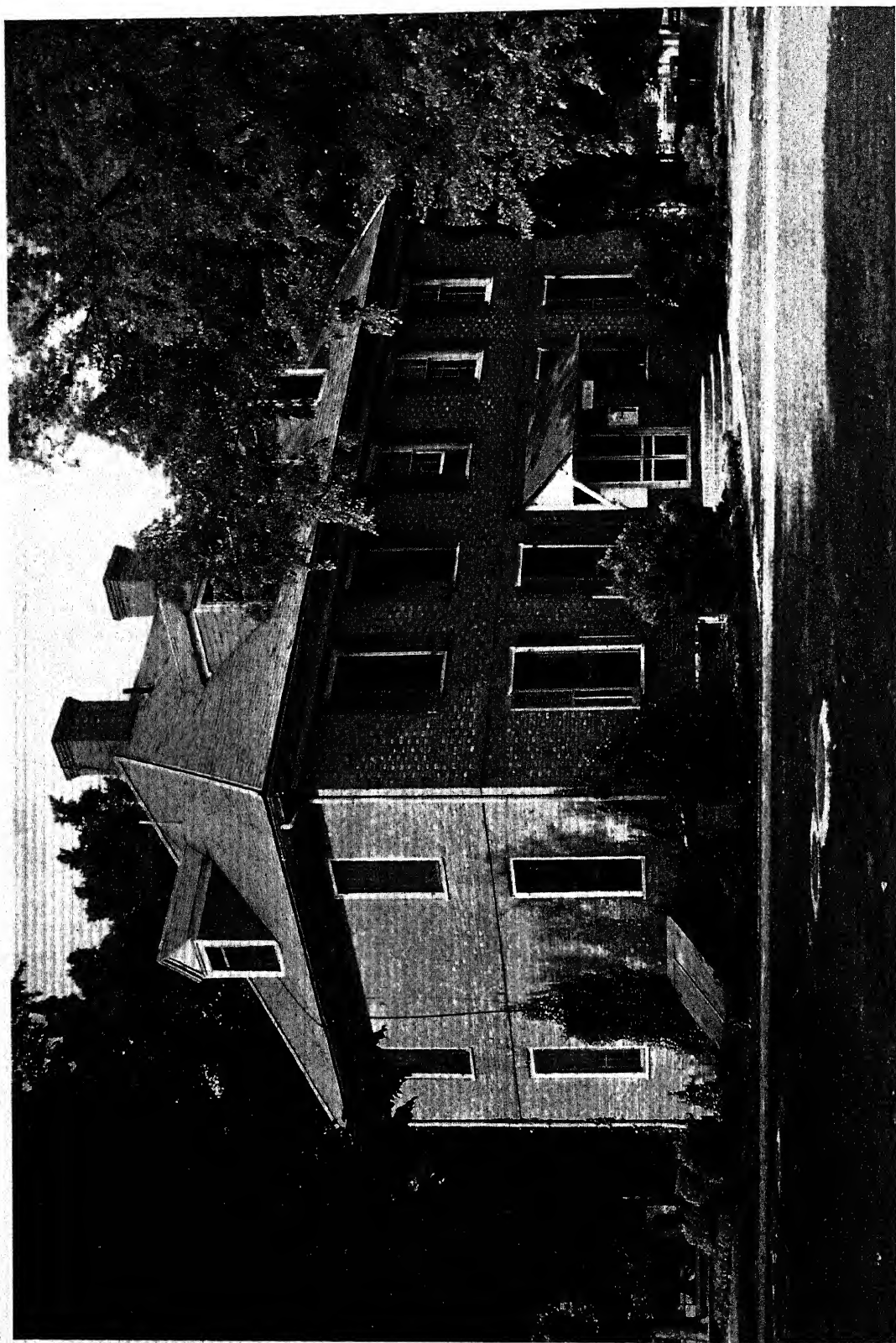


PLATE XXXI

Williamsburg: Brafferton Building, College of William and Mary, built in 1723. Jefferson lived here while a student

JEFFERSON'S PUBLIC BUILDINGS

THOMAS JEFFERSON : ARCHITECT AND BUILDER

II

JEFFERSON'S PUBLIC BUILDINGS

THOMAS JEFFERSON was revolutionary in his architecture, as he was in his politics. He drafted the *Declaration of Independence* to free the Colonies from England's political domination; he introduced a fashion or style in architecture with the possible aim of freeing the newly formed nation from England's architectural tradition.

Our Colonial forefathers went to England for their architecture, adapting English types to Colonial needs, materials and capabilities. Jefferson, on the other hand, went to Rome, gathering his architectural ideas and ideals, not in person but through the only medium that was available to him, the works of Palladio and others who had published engravings and interpretations of Rome's masterpieces.

CLASSICAL INFLUENCE. Greece and Rome, especially Rome, were to him the logical and desirable sources of a national architecture for the new republic. Europe had drawn upon them since the dawn of the Renaissance, and the unearthing of Pompeii in the middle of the eighteenth century had intensified regard for the ancient cultures. Classical literature was read with devotion, officers of the recent Revolution had banded together as the Order of the Cincinnati; names such as Rome, Syracuse, Athens and Attica were being used in christening new towns; in short, things classical were the vogue, and the cultured person of the time was, as a matter of course, on terms of intimacy with the classics.

Another potent argument, to Jefferson's mind, in favor of a non-English architecture was his personal, pronounced dislike for English architecture, whether Georgian on British soil, or Colonial on our own. He wrote of the buildings at the College of William and Mary as "rude, misshapen piles, which, but they have roofs, would be taken for brick kilns." The private dwellings were no more to his liking for he said of them they "are very rarely constructed of stone or brick, much the greatest portion being of scantling and boards, plastered with lime. It is impossible to devise things more ugly, uncomfortable, and happily more perishable." Such

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opinion seems unaccountable from one familiar with the great mansions of Tidewater Virginia, but that it was deeply seated and sincere is evident from the fact that the same feeling was experienced by him toward their prototypes which he visited during his English journeyings.

PALLADIO AGAIN. Jefferson was thoroughly imbued with the spirit of classicism. He had imbibed it during his college years, both in the classroom and in the inspiring gatherings at the Governor's Palace, where he came in contact with the finest culture of the Commonwealth. From those days he had been a devotee of classic architecture.

Palladio's codification of the principles which governed the architecture of Rome had appealed to his orderly mind, which grasped it with avidity. He reveled in the problems of design, mathematical calculation, and construction, which were presented by such a system. His fine sense of beauty thrilled at the dignity of classic colonnades and arches, the deep shadows which they cast, and the sparkle of white columns against sombre, brick walls as he visioned them applied to the structures of his native Virginia. There brick, not marble, constituted the available material for construction; brick for the walls; brick covered with white stucco for the columns; and wood painted white for pediments and cornices.

As early as 1779 or thereabouts, while Governor of Virginia, Jefferson had made studies for remodeling the old Governor's Palace at Williamsburg. One of these drawings shows a portico at each end of the building, supported by eight columns. These, with a low-pitched roof extending from portico to portico would have given the Palace the effect of a classic temple, an idea unheard of at that time in connection with domestic architecture.

RICHMOND BECOMES CAPITAL. The plan was not carried out, for it was determined, largely on Jefferson's initiative, to make Richmond the capital city of the state, a move that went into effect legally April 30, 1780. As might be expected, Jefferson promptly submitted to the House of Delegates a bill providing for buildings to accommodate the various departments of government. According to its provisions separate structures were to be provided for the legislative, judicial, and executive branches. This bill possesses especial interest, as it was the first attempt on the part of any of the states to provide adequate housing for the newly established republican government. The name of "His Excellency, Thomas Jefferson," heads the list of directors appointed to locate these buildings, and their erection

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seemed assured, but no sooner had he departed in July, 1784 to assume his duties as Minister to France than the lawmakers experienced pangs of economy, and in October modified the original bill so as to concentrate all departments under one roof.

JEFFERSON PLANS VIRGINIA CAPITOL. However, Jefferson's knowledge of architecture could not be ignored, and he was officially requested to secure in France an architect to design a building suited to governmental needs. This was too tempting a game to be passed on to a stranger, so the Minister Plenipotentiary to France set himself to work making plans. The beautiful Roman temple at Nîmes, known as the Maison Carrée, appealed to him as a fitting model for the new Capitol and, with ideas well crystallized, Jefferson in 1785 called on Clérissseau, leading French architectural authority of the time, to prepare plans and a plaster model for submission to the Commonwealth of Virginia. Clérissseau, recognized for his scholarship in Roman archæology, was the ideal person to handle this commission. He had accompanied Robert Adam, noted architect of England, on his expedition to Italy for the purpose of measuring the Roman ruins at Spalato, and had himself published a work on the *Monuments de Nîmes*.

Through collaboration of the two enthusiasts, drawings and model were completed and shipped to Virginia. They showed the simple cella of the classic temple divided into halls and offices, and its walls penetrated by windows, that it might be adapted to the official needs of a modern state government. From drawings and model the Capitol was built in as close conformity with the designers' ideas as might be expected on a political job with the architects on the other side of the ocean. The drawings have long since disappeared, but the model is preserved in the Virginia State Library, one of its cherished possessions. The building itself is still in use, though somewhat changed by the addition of flanking wings and the flight of steps which the original builders had omitted, as well as by other minor alterations.

AN ARCHITECTURAL EPOCH. The Virginia Capitol marked an epoch in modern architecture, it being the first reproduction of a classic temple to be built for practical modern use. About it has been stirred up a considerable tempest in the architectural teapot, the storm center being the question, "Did Jefferson's temple reproduction set the fashion for the classic temple form here and abroad, or was it merely an early manifestation of a widespread wave of devotion to classic culture?" Concerning this division of opinion, the outstanding Jeffersonian authority, Fiske

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Kimball, has said: "It has been little realized that the design long preceded anything similar abroad. The classic revival was indeed a movement which already had its beginnings there and which there also had the same ultimate ideal—the temple. Classic examples had already been imitated abroad in garden temples and commemorative monuments, but never on any such large scale and never in a building intended for practical use. . . . Even in England, the leader in the classical movement, . . . the temple form was not adopted bodily for any monumental building before 1830. The Virginia Capitol preceded the Madeleine in Paris, first of the great European temple reproductions, by more than a score of years. Jefferson's insistence on the support of antique authority in the Republic anticipated the attempt of Napoleon to gain the same sanction for his own empire. In the classical movement America was thus not merely a follower—rather, a leader in pressing it to its extreme consequences."

Here it may be well to stop a moment and call attention to the terminology applied to the new movement. This becomes confused as some apply the name "Classic Revival" to the entire period from the Revolution to the Civil War; while others divide this period into Post-Colonial and Greek Revival, the point of demarcation falling about 1820.

Thomas E. Tallmadge good-naturedly takes issue with "a group of Jeffersonian enthusiasts" who, he claims "combine the Post-Colonial and the Greek Revival under one term which they call the Classic Revival," in order to prove that "Jefferson is the father of the Greek Revival both abroad and at home." His contention is that the publication in 1762 by Stuart and Revett of drawings made by them at Athens; the researches of German archæologists; the writings of classically inspired poets; and the emotionalism stirred by the Greek war for independence; all these aroused enthusiasm in Europe and the New World to an emulation of Greek architecture which cannot be attributed to Jefferson and his Palladianism.

Another writer, Howard Major, enters the fray by saying, "We have seen that Jefferson introduced the Roman temple type into America. And the temple type prevailed. Later, and in other hands probably ninety per cent of the temples erected were of the Greek orders while perhaps ten per cent were Roman, continuing even to the end of the period. . . . Although Jefferson introduced the Classic Revival into America and used his influence to promote it, another and even stronger factor was at work—the Classic Revival in Europe, particularly in England. The breaking

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away from things British after the Revolution has been very much overdrawn. America continued to draw upon British architecture through the first years of the nineteenth century. In fact, so intently did America continue to follow English leadership that as the Classic Revival became all-powerful in England, so did it through this channel find its way to America." In another place he says, "We find that many realized the *possibilities* of employing the Roman temple for modern use: the credit is due to Jefferson, not for the idea, but for being the first actually to build a temple for current requirements other than the tiny garden house, which served as sculpture would, in landscaping."

Anyway, when all is said and done, the fact remains that Jefferson went straight to Rome through Palladio for his temples, not to England nor to France; and it was after his time that the fashion in temples swung from Rome to Greece. It is also undeniable that the Jefferson-Clérissieu Capitol stands as first of that endless procession of classic and near-classic temples, Roman and Greek, that during the first half of the nineteenth century sprinkled themselves broadcast over this country and much of Europe. Whatever may be your personal taste for Greek or Roman temples, your predilection for Jefferson or someone else, the classic temple had come into its own, and Jefferson had led it in.

JEFFERSON RECOGNIZED AS AUTHORITY. The Virginia Capitol and the house at Monticello gave Jefferson high rank as an authority on architecture, as the leader in fact of an art which did not as yet exist in this country as a profession. As Secretary of State in Washington's cabinet it was most natural that he should be sought for advice regarding public buildings for the new capital city which was being planned on the banks of the Potomac. He promptly drew up specifications for a competition to determine the design for the Capitol and for a "President's House." He himself entered a design in the latter competition, copying from Palladio the Villa Rotunda near Vicenza. He had previously suggested the same design for the governor's mansion at Richmond. James Hoban, a young Irish architect from South Carolina, won the White House competition, while the design of Dr. William Thornton, a cultured dilettante, was eventually chosen for the Capitol.

The hand of Jefferson is in evidence in both these structures; in the semi-circular porch on the south front of the White House; in the depressed wings on either side, which he suggested while occupying the presidential chair; in the use of a dome on the Capitol; these, and other features may be authenticated or inferred. It is even

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said that he gave L'Enfant the first suggestion for the Washington city plan, and designed the White House grounds.

Erection of the national Capitol involved a long series of stormy encounters between Dr. Thornton and those who endeavored to carry out his effective but rather impractical plans. Jefferson found in Benjamin H. Latrobe the man best calculated to handle this difficult situation because of his sound technical and artistic training. Latrobe possessed the advantages of a university education, European travel, and architectural practice. He had worked in the office of S. P. Cockerell, one of the best of London architects, and had served in London as Surveyor of the Public Offices. Following the death of his wife, he came, in 1796, to this country where he was quickly recognized as the leader in his profession. Jefferson would naturally be drawn to this cultured gentleman, whose attainments in the field of architecture were so outstanding. He often went to him for advice, and in 1803 had him appointed Surveyor of the Public Buildings of the United States, with authority to complete the government buildings then under way at Washington. Latrobe carried on this work until 1818 with an interlude of two years when the War of 1812 broke in upon him.

Those were hectic years complicated by the necessity for going counter to the temperamental Thornton, and by the customary entanglements in official red tape. Nevertheless, he not only acquitted himself of this work to the satisfaction of Jefferson, but found time to design various structures that have gone far toward maintaining the standards of early American architecture. It was doubtless largely through Latrobe's archæological knowledge and his leanings toward the Greek that Jefferson's Roman Revival was ultimately transmuted into the Greek Revival.

OTHER ARCHITECTS OF THE NEW REPUBLIC. Meanwhile other European architects were finding that opportunity awaited them in the New World; and native-born men were in training. Architecture as a profession was being born west of the Atlantic. Hoban, the Irishman who emigrated to Charleston, South Carolina, before the Revolution, built the White House and rebuilt it after its destruction by fire in 1814. Hallet, the Frenchman who had preceded Latrobe to this country, was one of the competitors in the competition for the Capitol at Washington and was for a time retained as superintendent of construction. The old City Hall at New York City was designed by a Frenchman, Joseph Mangin, and was built by John McComb. Like Dr. Thornton, Charles Bulfinch of Boston was of native birth, but possessed

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finer training, having visited Europe for study during the stay there of Jefferson, by whom he was introduced into society and aided in planning a continental tour.

Thornton jokingly wrote of himself, "When I traveled I never thought of architecture, but I got some books and worked a few days, then gave a plan in the ancient Ionic order, which carried the day." This was in reference to an earlier competition in which his design had been selected for the Philadelphia Library. McIntire of Salem, and Asher Benjamin of Greenfield, both Massachusetts builders, acquired fame through their work, the latter spreading his influence afar by means of a series of design books which he published. These men and others were elevating into a profession the practice of architecture with which Jefferson had struggled as an amateur.

THE UNIVERSITY OF VIRGINIA. The crowning architectural achievement of Jefferson's life was the group of buildings which he designed for the University of Virginia. A lifelong dream with him had been the establishment in his native state of a university which would "give to every citizen the information he needs for the transaction of his daily business . . . and, in general, to observe with intelligence and faithfulness all the social relations under which he shall be placed." This dream was long in being realized. The first hint of encouragement came in 1783 as he rode away from Charlottesville to take his seat in Congress, when he was asked to engage at Princeton a tutor for a proposed grammar school; a quest which proved futile. Twenty years later, in 1803, a charter was issued by the legislature to Albemarle Academy. Jefferson, who was made a trustee of the proposed academy, saw it merely as a stepping-stone to the university which he visioned and, after years of delay and inaction, another bill was passed in 1816 which changed the name to Central College. Its Board of Visitors, whose first legal meeting was held May 5, 1817, consisted of James Madison, James Monroe, John H. Cocke, Thomas Jefferson, Joseph Cabell and David Watson. The minutes of this first meeting are in Jefferson's handwriting.

Two hundred acres of land west of Charlottesville were purchased "on which," Jefferson wrote, "was an eligible site for the College, high, dry, open, furnished with good water, and nothing in its vicinity which could threaten the health of the students." He presented a plan for the buildings, which had been prepared and submitted previously to the trustees of Albemarle Academy, and this was ultimately carried out by the University. This plan was accepted, and the corner

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stone of the first building, now known as Pavilion VII, was laid October 6, 1817, by the Charlottesville Lodge of Masons, with Jefferson, Madison and Monroe in attendance.

Jefferson still dreamed of a state university and of a location for it near Charlottesville. This was given a semblance of reality when, on February 21, 1818, a bill was passed by the legislature making provision for such a university. Then ensued a contest, over its location, which was participated in by various sections of the state. A commission, appointed to make recommendations on a site, met at the tavern in Rockfish Gap on August 1, 1818; Jefferson was elected chairman; and a report was made in favor of Charlottesville.

This left the matter still subject to action by the House and Senate, in which much difference of opinion existed and where feeling ran high. Finally, on January 25, 1819, the Senate passed a bill officially locating the University of Virginia at Charlottesville. To the new University were transferred the assets of Central College which then became a thing of the past.

The strain of this prolonged contest told severely on Jefferson, who was seventy-six years of age — and Cabell, who had borne the brunt of the fight, was broken physically—but the final outcome was a source of deep satisfaction, for with Monticello only three or four miles away, it would be possible for him to maintain constant supervision over the project, including construction of the buildings.

The University of Virginia was essentially Jefferson's university. His was the original idea. To his influence was largely due the legislative action necessary to its establishment. He planned its curriculum; he designed its buildings and supervised their construction. He was a member of the Board of Visitors and the first Rector; his was in short the spirit that breathed life into the entire undertaking. Through it came the greatest opportunity of his lifetime to gratify his love of architectural expression.

JEFFERSON'S PLANS UNUSUAL. His ideas of housing the University were, as might be expected, revolutionary and unusual. He wished the buildings to be in the form "of an academical village rather than of one large building" and of providing "a small and separate lodge for each professorship, with only a hall below for his class, and two chambers above for himself; joining these lodges by barracks for a certain portion of the students, opening into a covered way to give a dry communication between all the schools, the whole of these arranged around an open square."

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His first plan was for a square of seven hundred or eight hundred feet enclosed by the professors' houses and the connecting low dormitories. As the scheme was studied, however, his ideas changed and his final plan took form as we see it now, a terraced lawn two hundred feet wide between the rows of buildings on the east and west, and dominated at the northern end by a great rotunda placed on the highest ground. The quadrangle was left open at the south for future expansion. Back of the flanking buildings, known as East Lawn and West Lawn, are gardens enclosed by the famous "serpentine" walls, beyond which they are paralleled by low dormitories known as East Range and West Range. Along the fronts of all these buildings are carried the low, covered passageways whose colonnades and arches lend so much distinction to the group.

The Rotunda, which houses the library, was adapted by Jefferson from the Pantheon at Rome, a drawing of which is included among Palladio's plates. Each of the two-story houses or pavilions provided for the professors was designed in conformity with the style of some famous example of Roman architecture. Jefferson evidently felt the desirability of expert counsel in undertaking so important an enterprise, for we find him writing the following in a letter to Dr. Thornton: ". . . we shall arrange separate pavilions, one for each professor . . . The whole of the pavilions and dormitories to be united by a colonnade in front of the height of the lower story of the pavilions . . . The colonnade will be of square brick pilasters (at first) with a Tuscan entablature. Now what we wish is that these pavilions, as they show themselves above the dormitories, shall be models of taste and good architecture, and of a variety of appearance, no two alike, so as to serve as specimens for the architectural lecturer. Will you set your imagination to work and sketch some designs for us, no matter how loosely with the pen, without the trouble of referring to scale or rule, for we want nothing but the outline of the architecture, as the internal must be arranged according to local convenience. A few sketches such as need not take you a moment will greatly oblige us." Thornton replied, sending two sketches and making a number of suggestions.

Soon after receiving this reply, Jefferson wrote a similar letter to Latrobe, who began an elaborate drawing. Jefferson waited awhile for this, but finally began work before receiving it. Considerable correspondence followed, and it is quite evident that Jefferson was guided materially by the suggestions made. The location of a dominant rotunda at the end, where it formed a powerful accent, can probably

THOMAS JEFFERSON : ARCHITECT AND BUILDER

be attributed to Latrobe, but the general plan was that of Jefferson. What might have been a monotonous repetition of arcades and colonnades was relieved by the drop in level from the slight eminence on which the rotunda or library stands. This change in grade is accomplished by means of terraces.

ROMAN ORDERS ON PAVILIONS. The five pavilions on each side are effectively varied in appearance by the orders applied to them, Jefferson's idea, as stated in his letter, being not only to increase the beauty of the Lawns but also to assist the students of architecture by affording opportunity for studying the classic orders at first hand. The orders used and the sources from which they were taken are as follows:

WEST LAWN

- | | |
|---------------|------------------------------------|
| Pavilion I. | Diocletian's Baths — Doric. |
| Pavilion III. | Palladio — Corinthian. |
| Pavilion V. | Palladio — Ionic with modillions. |
| Pavilion VII. | Palladio — Doric. |
| Pavilion IX. | Temple of Fortuna Virilis — Ionic. |

EAST LAWN

- | | |
|----------------|------------------------------------|
| Pavilion II. | Temple of Fortuna Virilis — Ionic. |
| Pavilion IV. | Albano — Doric. |
| Pavilion VI. | Theatre of Marcellus — Ionic. |
| Pavilion VIII. | Diocletian's Baths — Corinthian. |
| Pavilion X. | Theatre of Marcellus — Doric. |

The drawings, both scale and full size, for all these buildings were made by Jefferson himself, aided probably by his granddaughter, Cornelia Randolph, who possessed considerable skill in drafting. Minute specifications were written out and dimensions computed by him, often on the back of the drawings. It was first planned to have the Ranges face toward the buildings of the Lawn; but after considering the cost of rebuilding the rear of the latter so they would present a pleasing appearance to the Ranges, and the task of convincing a tight-fisted State Assembly that this additional expense was justified, Jefferson gave up. He turned the Ranges around and placed Lawns and Ranges back to back.

In indicating this change on his plans, he did not make entirely new drawings—such prodigality of labor could not be indulged in by a man over seventy, and his

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own draftsman at that. He carefully cut out the part to be changed and replaced it with another piece of paper on which the alteration had been drawn.

SCOPE OF JEFFERSON'S INTERESTS. The range of Jefferson's knowledge seemed limitless. Nothing was too great or too small, too complex or too simple to command his attention. Every problem interested him and was considered logically and analytically. Even his revered Palladio was not taken without reservations, and it is interesting to see how discriminatingly Jefferson chose from him, and even dared to modify Palladian rules.

Problems of construction were not left to the tender mercies of his workmen. Jefferson solved them himself, and then passed the information along. He made careful studies of brickmaking and bricklaying, and conducted exhaustive experiments in the chemistry of mortar. He knew the cost of labor at home and in other cities; he could estimate quantities of building materials, and the cost of building them into a structure. He tested various methods of seasoning lumber of different kinds, and demonstrated the possibility of building a substantial brick wall four inches thick by making it serpentine in plan, thus introducing in it the constructional principle of the arch. He designed an astronomical observatory and an anatomical laboratory, in each of which he showed thorough understanding of his subject. Whatever he undertook was grasped with amazing thoroughness.

One of the first writers to give Jefferson credit for his architectural accomplishments was Dr. William Alexander Lambeth, who wrote of him: "While much of Jefferson's renown as an architect rests upon the success he attained in his monumental structures, he was not neglectful of obligation in those of less spectacular importance. As the President of the United States, before whom passed with the day's work a panorama of problems of absorbing interest, he found time to reflect upon the erection of chicken coops at his Pantops farm. He is unwilling to permit his granddaughter to erect a henhouse until the following summer when he shall have time to attend to its planning. In the construction of his own and his overseer's offices he bestows upon them the same absorbing attention as in the construction of Monticello." In another place the same writer observes: "In his main hall at Monticello, Jefferson could face the embers in his grand fireplace, watch the laborers on his Pantops farm, observe the direction of the wind which by his ingenuity was registered in the ceiling of his portico, read the atmospheric pressure on a barometer constructed by his own hands, compare the external and internal tem-

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perature on a double thermometer from his own specifications, observe the hour on the face of the great hall clock, whose pendulum, escapement, weights, and regulators were built under his personal directions.”

Yes, these were the leisure-hour accomplishments of a man who held in succession the highest offices of responsibility that his state and country could bestow; whose time at home was absorbed by visitors who so overran it that he was obliged to escape to his ninety-mile distant Poplar Forest farm in order to secure privacy and quiet. He is the same man who wrote those twenty volumes of *Writings* that stand on the shelf before me. How could one man, even in eighty-three long years, accomplish so much and leave behind a record of such varied accomplishment?

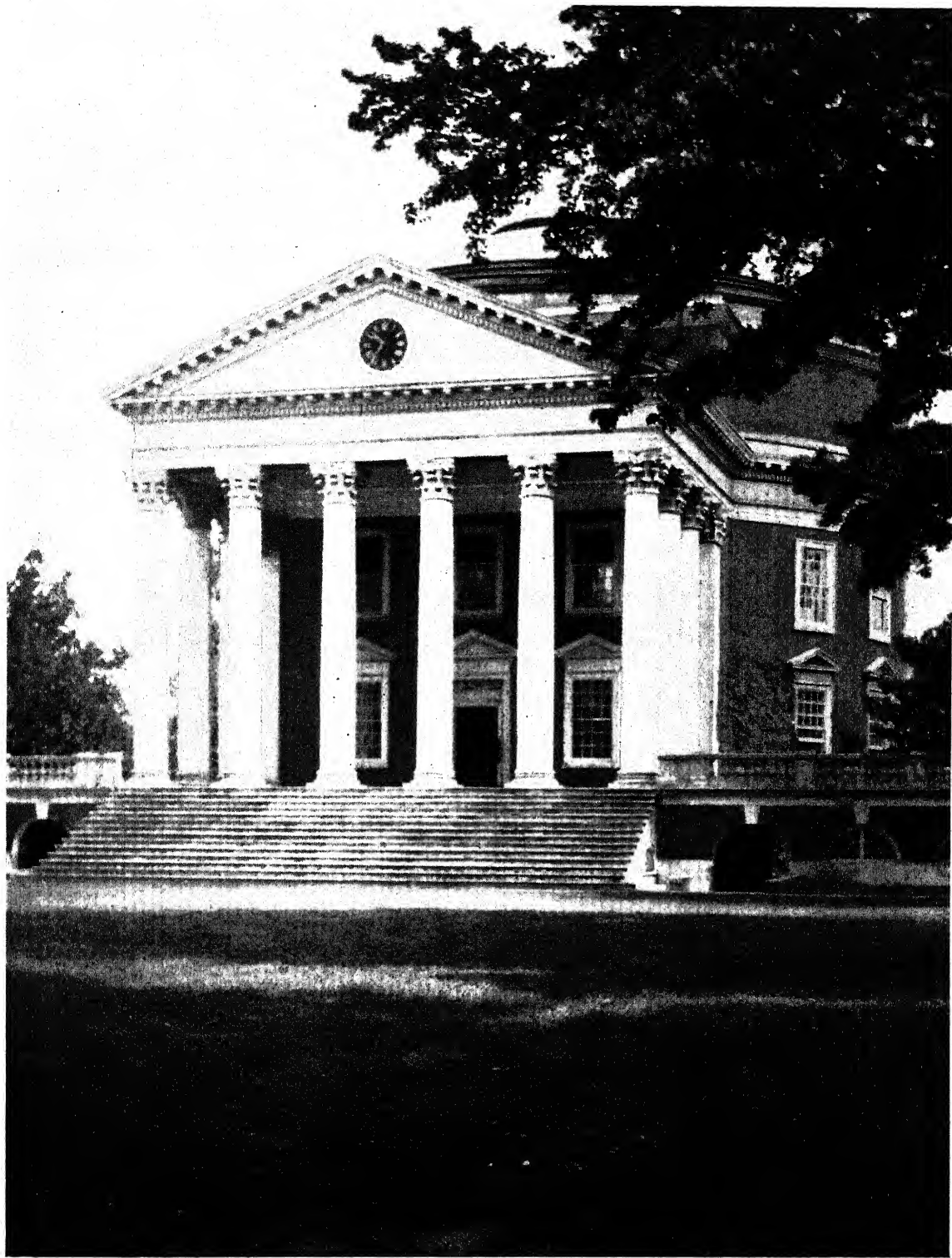


PLATE XXXII

University of Virginia: Rotunda as seen from the Lawn. (See Plate LIII)

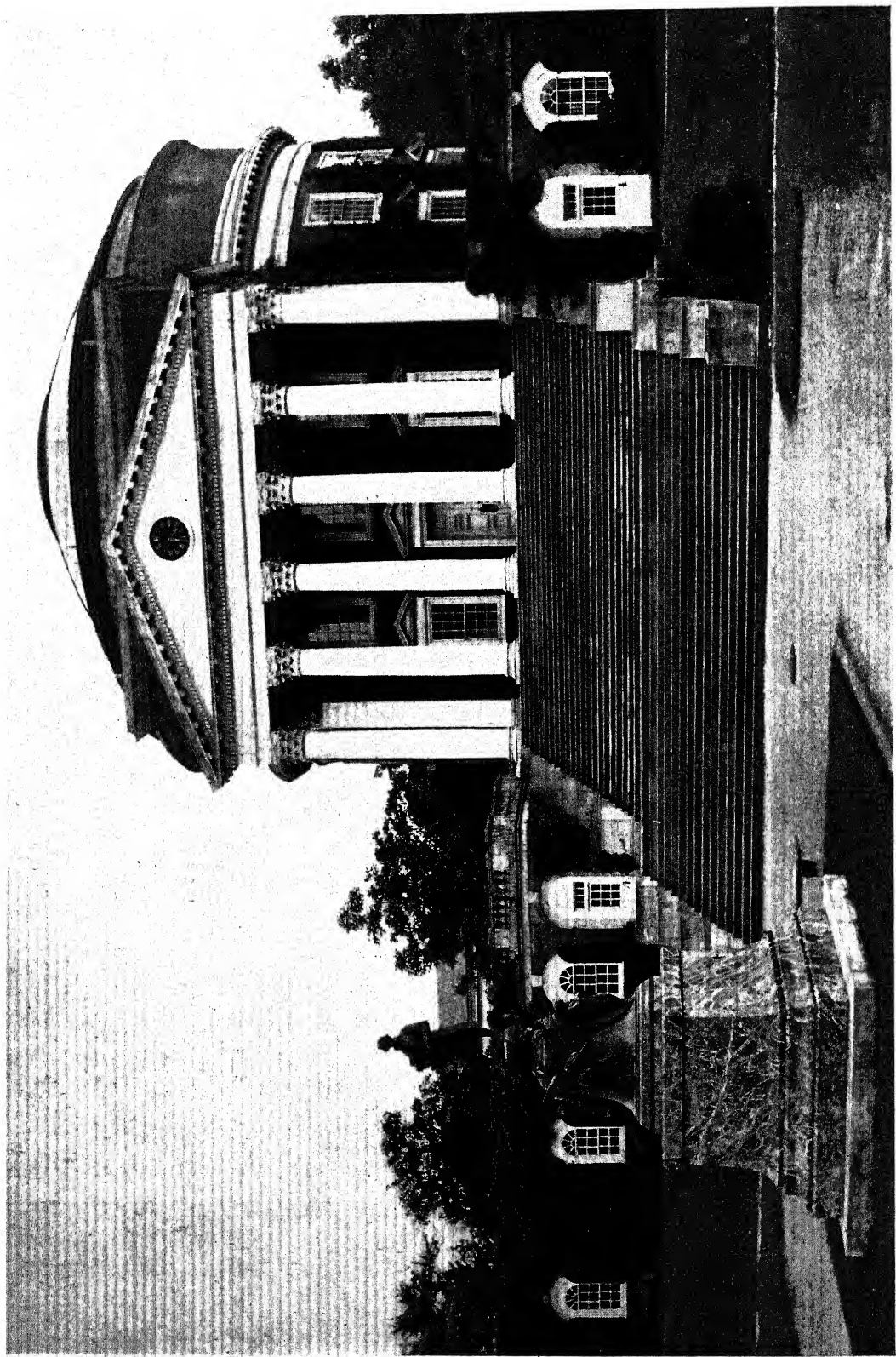


PLATE XXXIII

University of Virginia: North front of Rotunda as rebuilt by McKim, Meade and White after fire of 1895
(See Plate LIII)

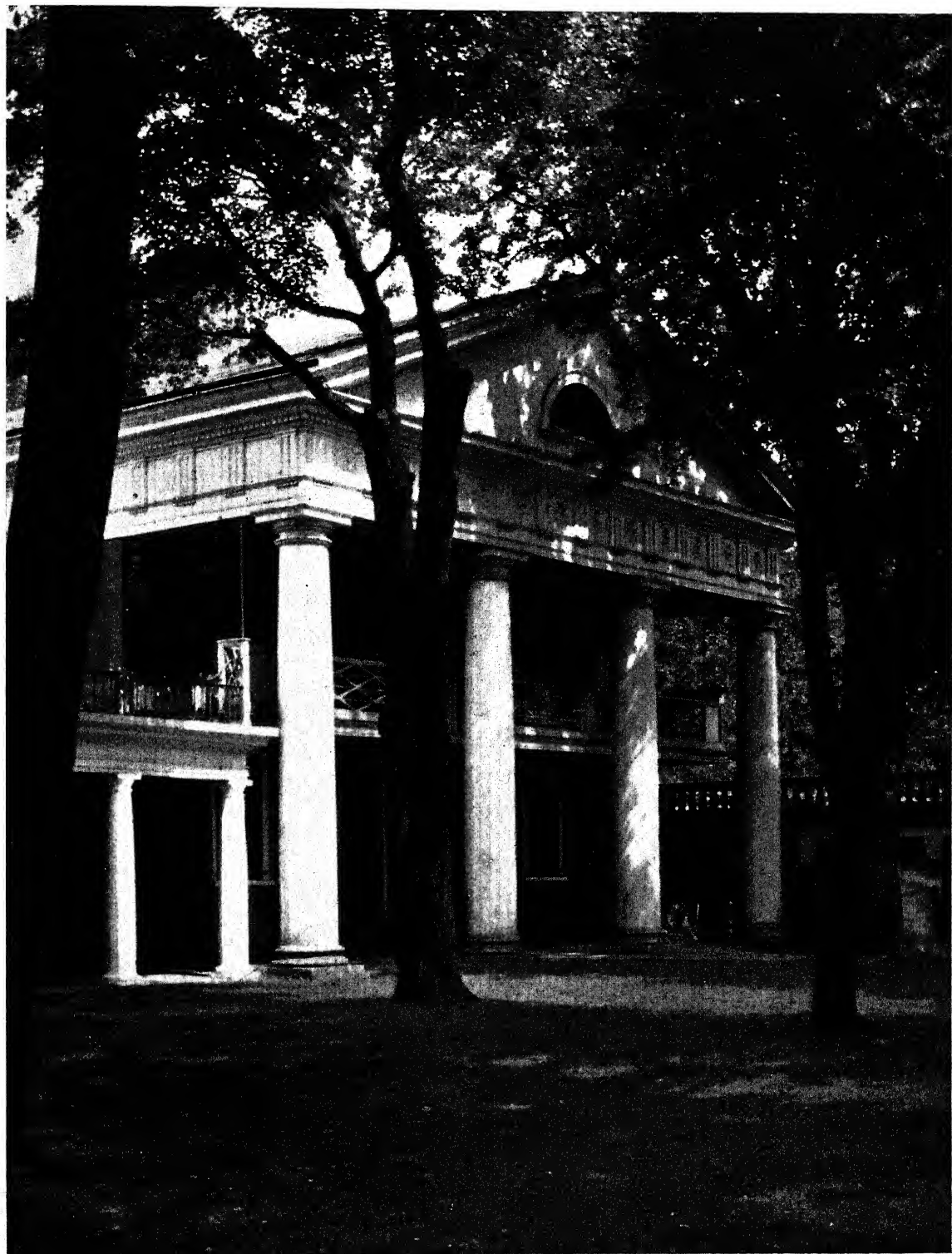


PLATE XXXIV

University of Virginia: Pavilion I, West Lawn. Roman Doric Order from
Diocletian's Baths. (See Plate LV)

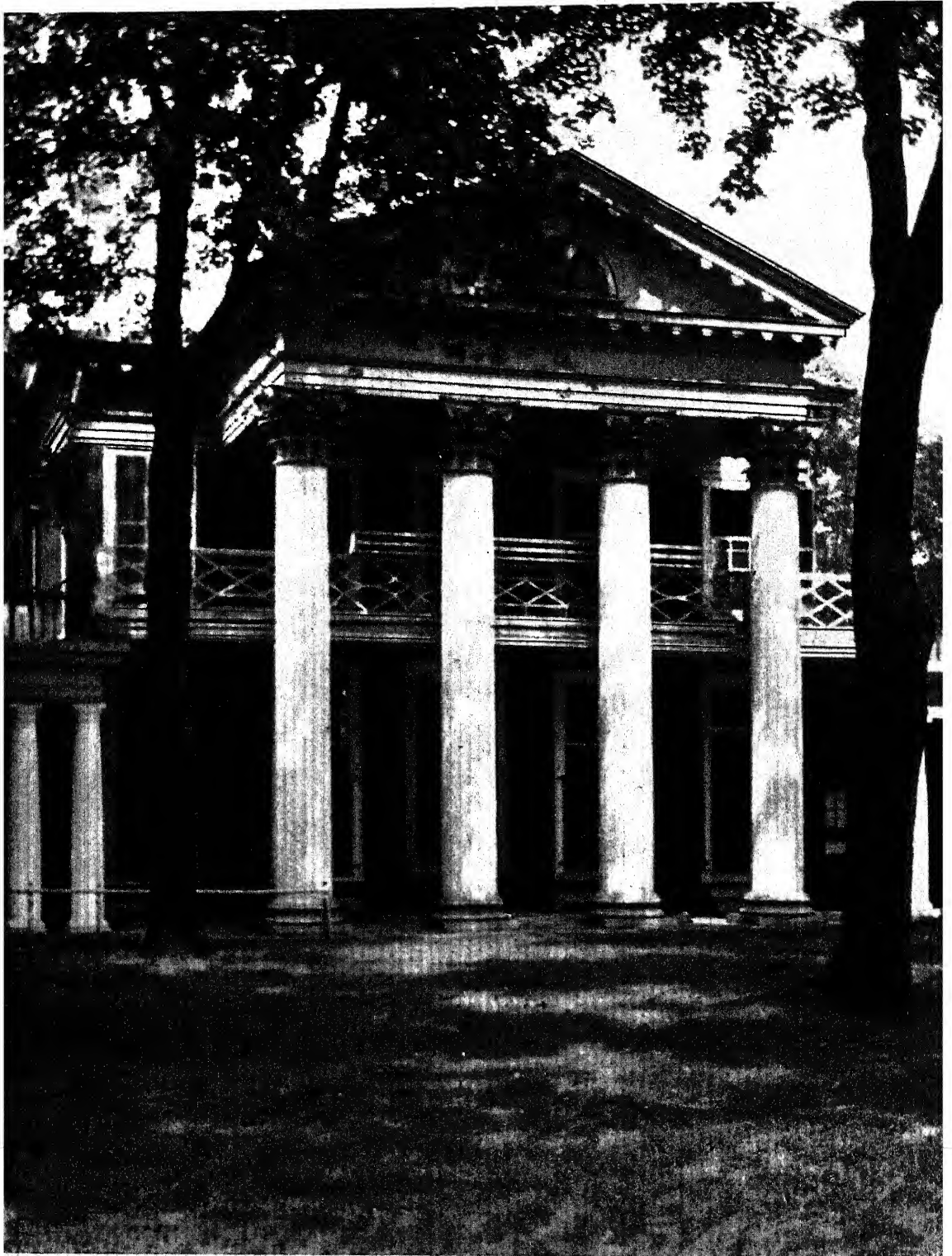


PLATE XXXV

University of Virginia: Pavilion III, West Lawn. Corinthian Order from Palladio



PLATE XXXVI
University of Virginia: Pavilions II and IV, East Lawn

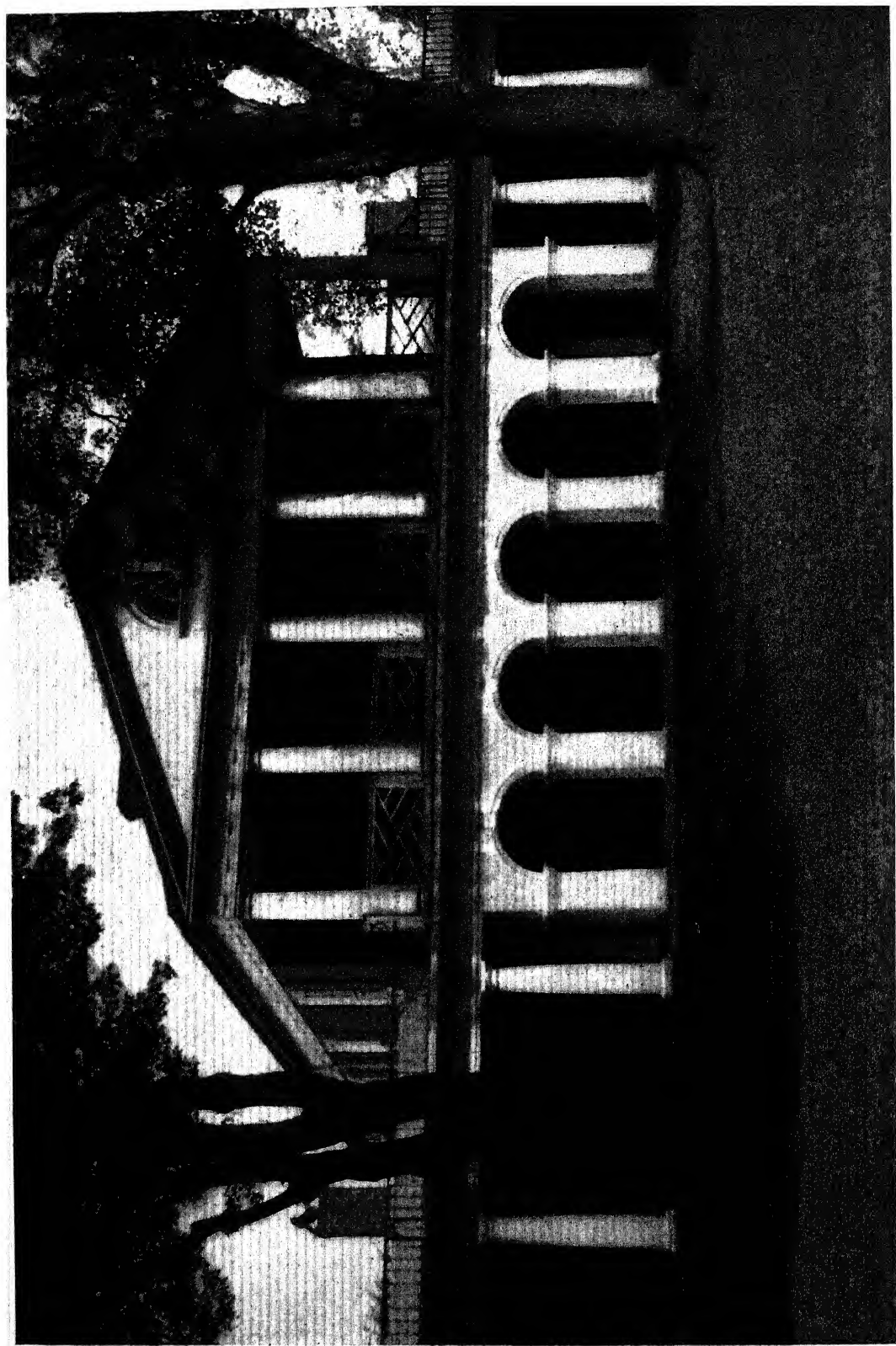


PLATE XXXVII

University of Virginia: Pavilion VII, West Lawn, first building erected. Corner stone was laid October 6, 1817.
(See Plate LVI)

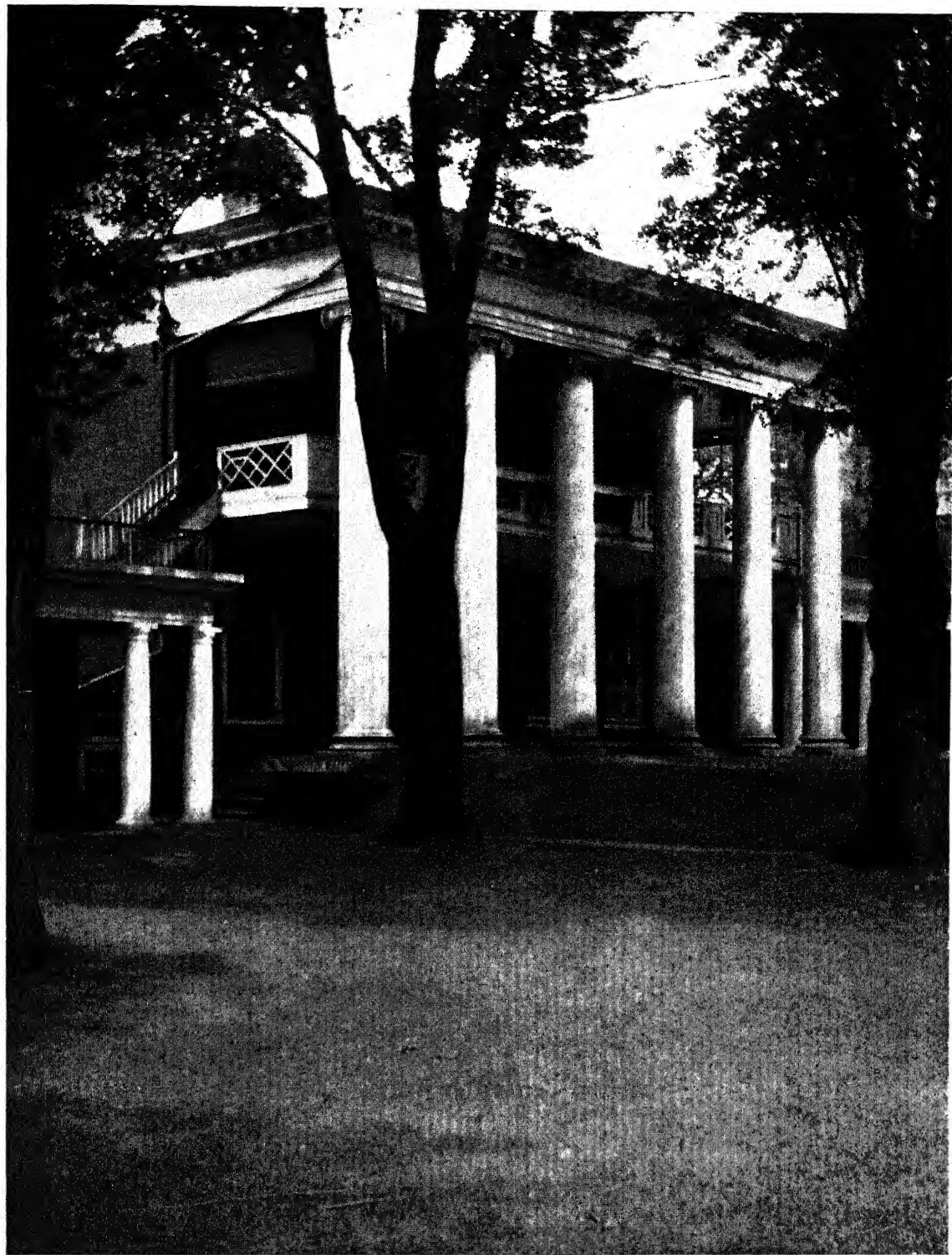


PLATE XXXVIII

University of Virginia: Pavilion V, West Lawn. Ionic Order with modillions,
from Palladio

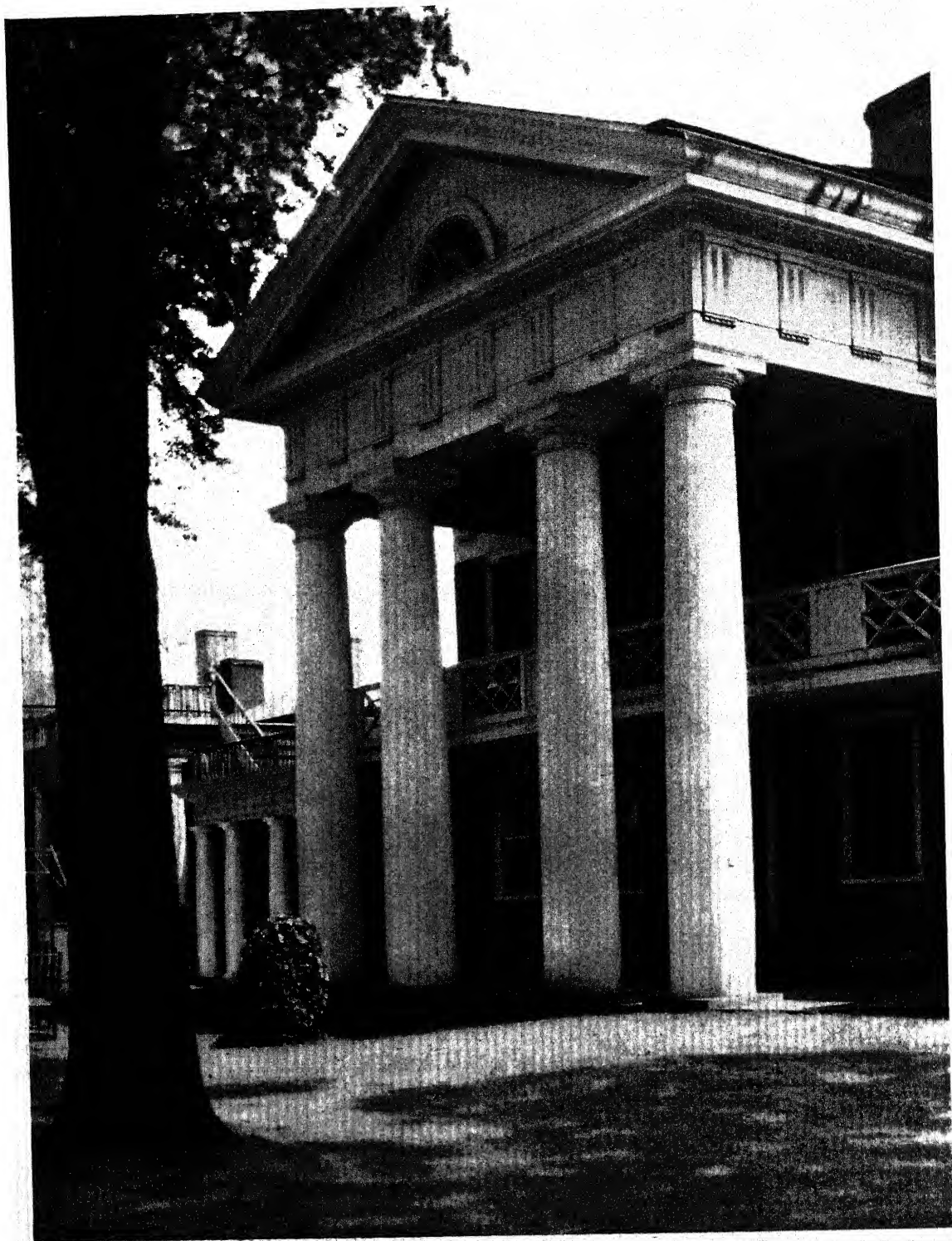


PLATE XXXIX
University of Virginia: Pavilion X, East Lawn. Roman Doric Order
from the Theatre of Marcellus

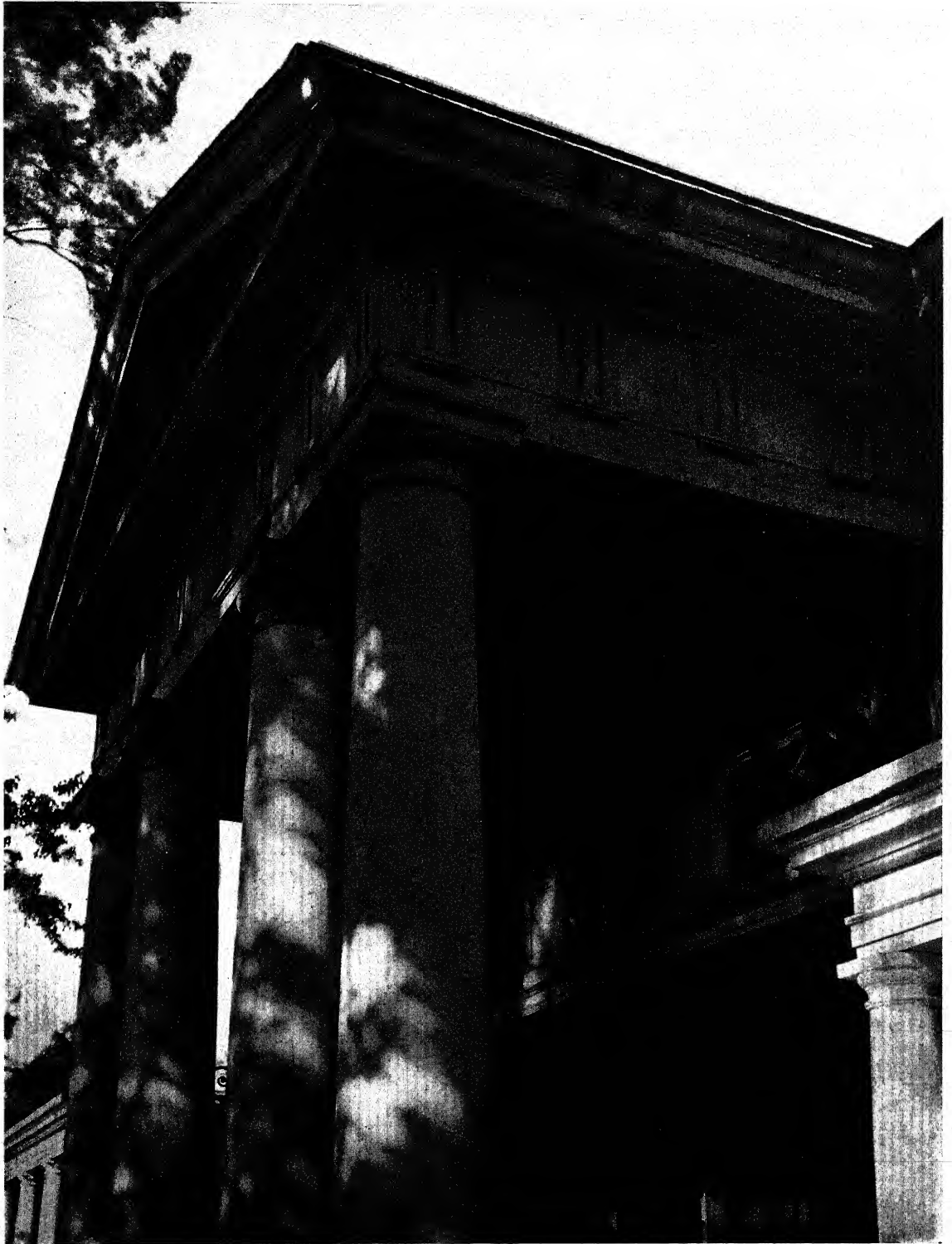


PLATE XL

University of Virginia: Detail of Pavilion X. Roman Doric Order from
Theatre of Marcellus

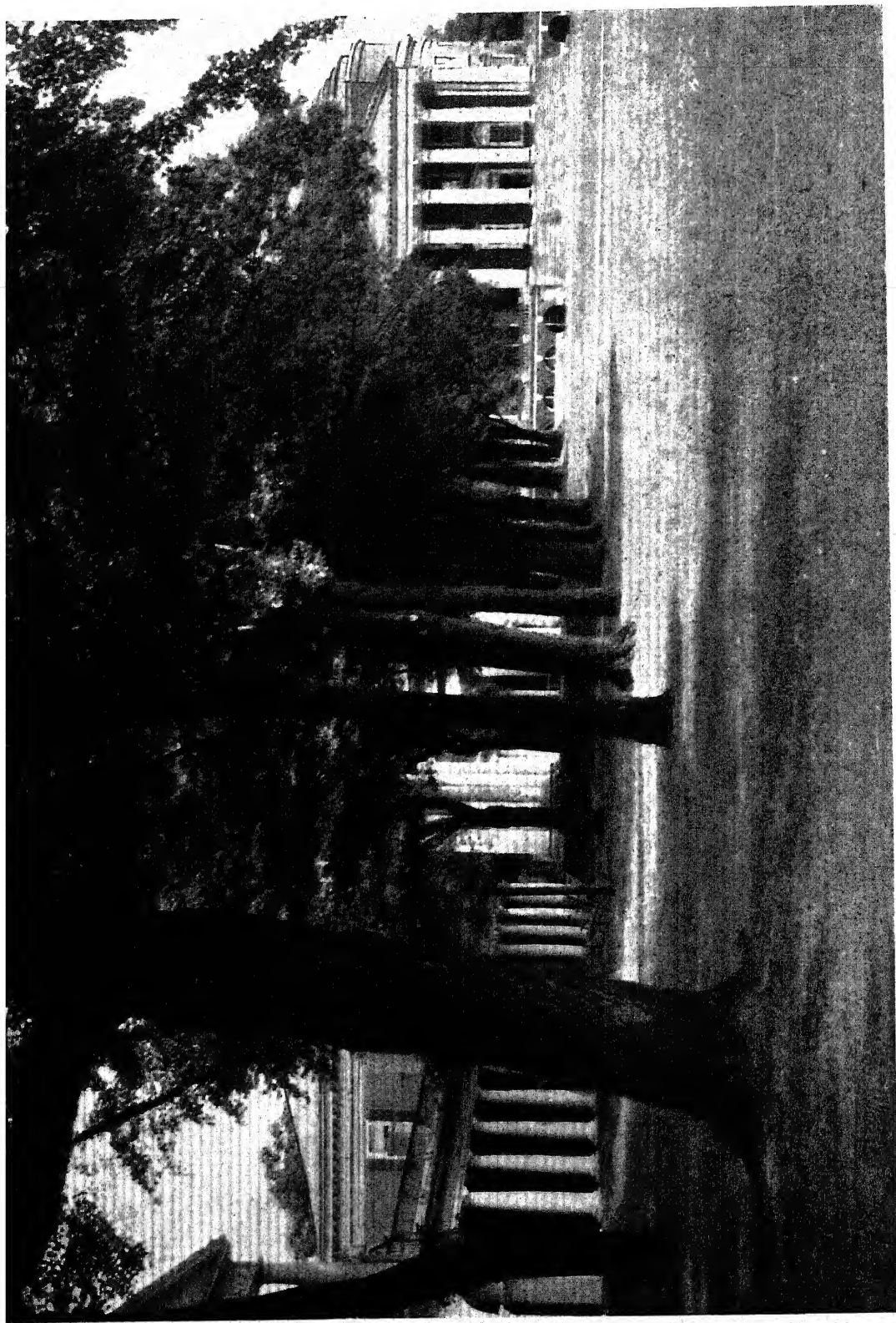


PLATE XLI
University of Virginia: West Lawn and Rotunda



PLATE XLII

University of Virginia: West Lawn with Pavilions I and III in foreground. The balustrade dates from restoration after the fire of 1895

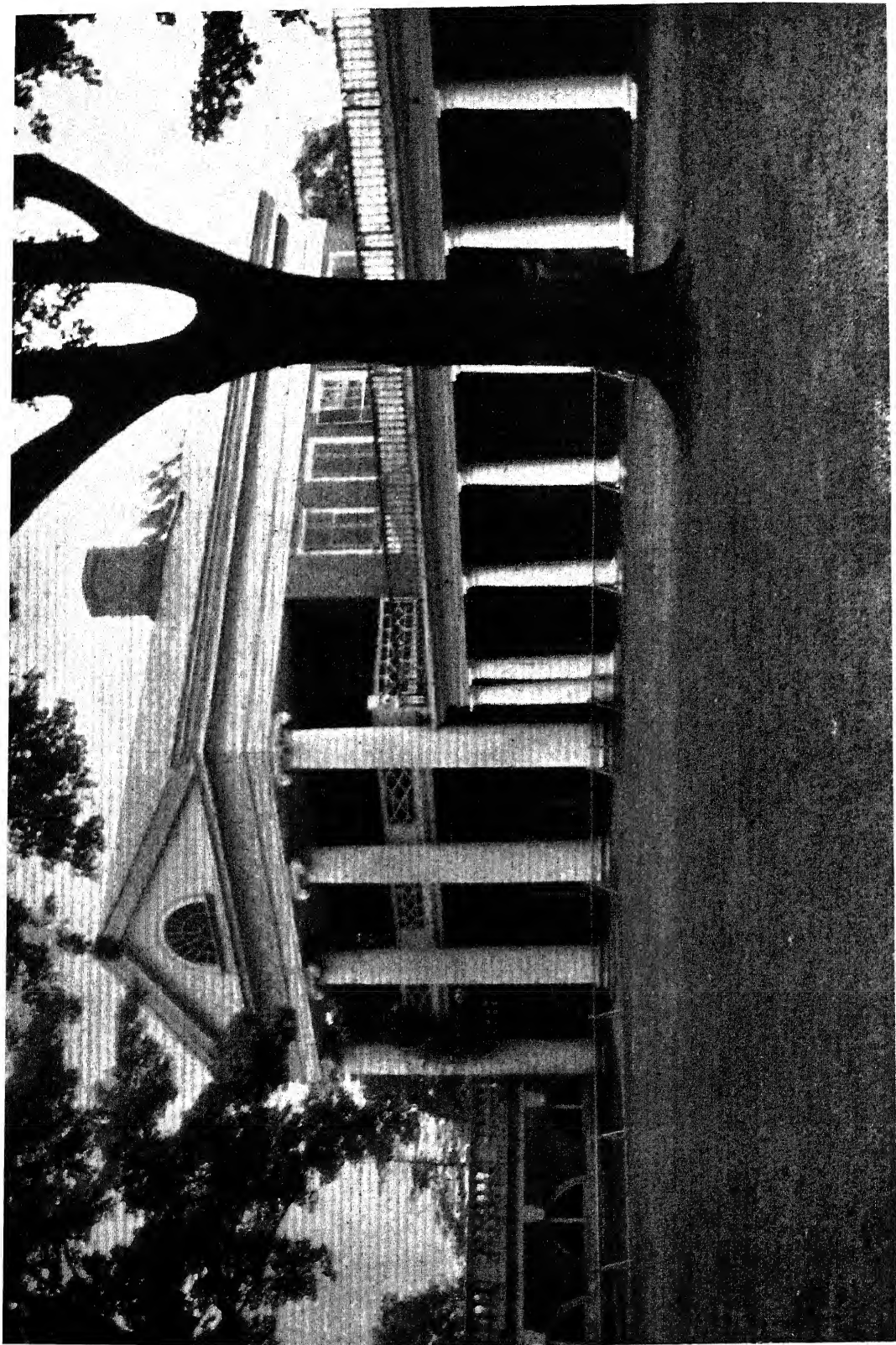


PLATE XLIII
University of Virginia: Pavilion II, East Lawn. Ionic Order from the Temple of Fortuna Virilis

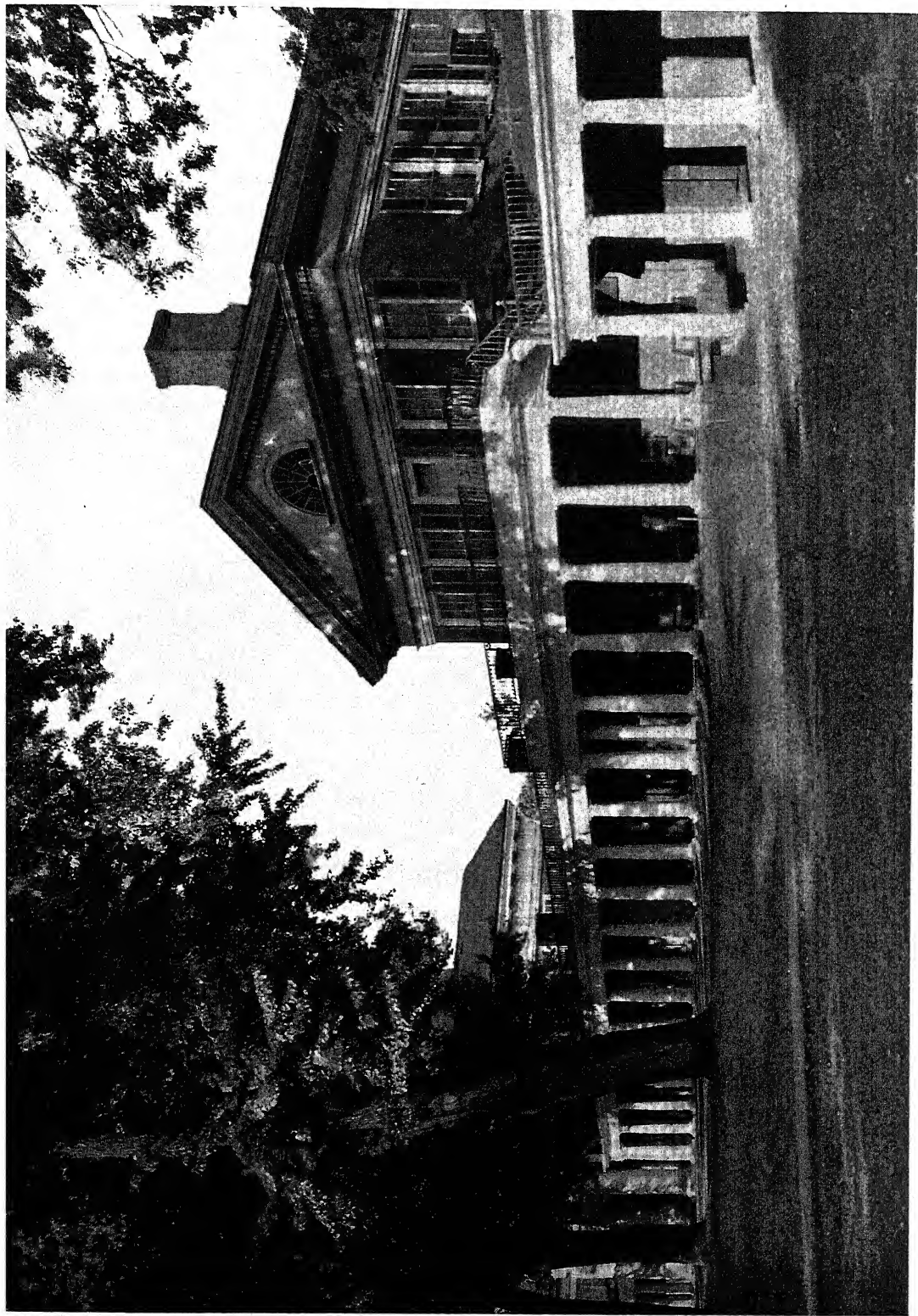


PLATE XLIV
University of Virginia: East Lawn. Pavilion VI in foreground



PLATE XLV
University of Virginia: West Range looking south

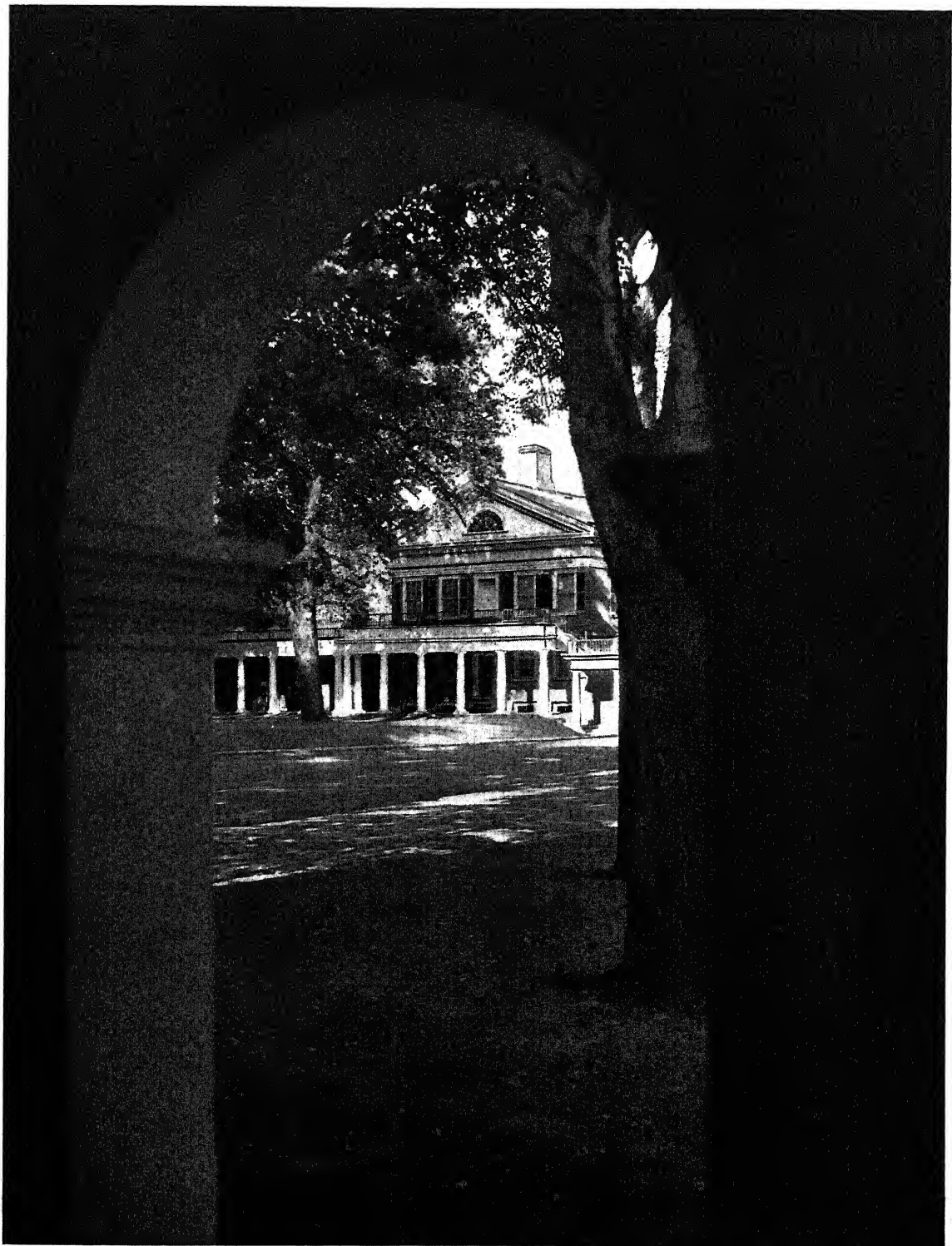


PLATE XLVI

University of Virginia: Glimpse of East Lawn through an arch of Pavilion VII

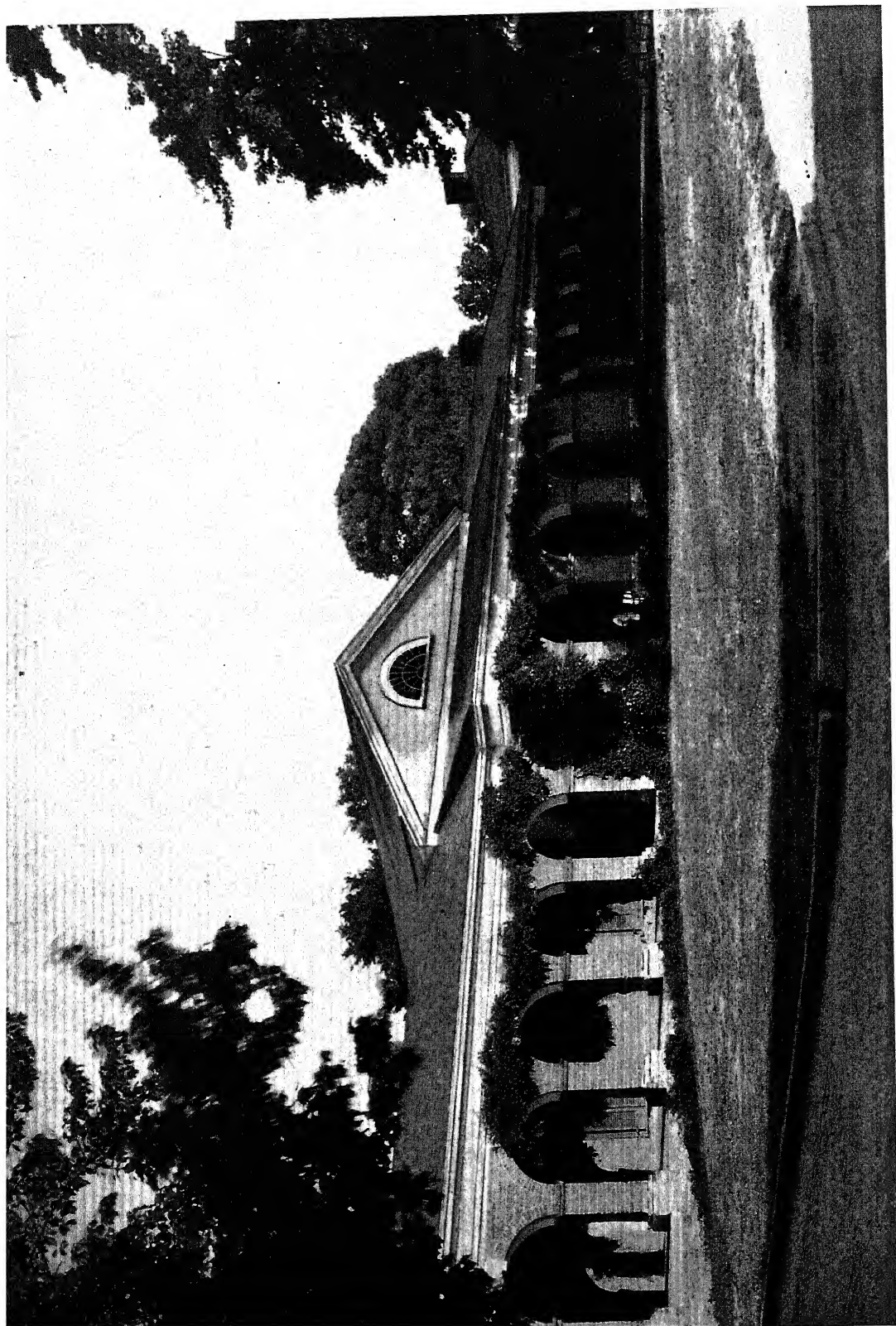


PLATE XLVII
University of Virginia: West Range

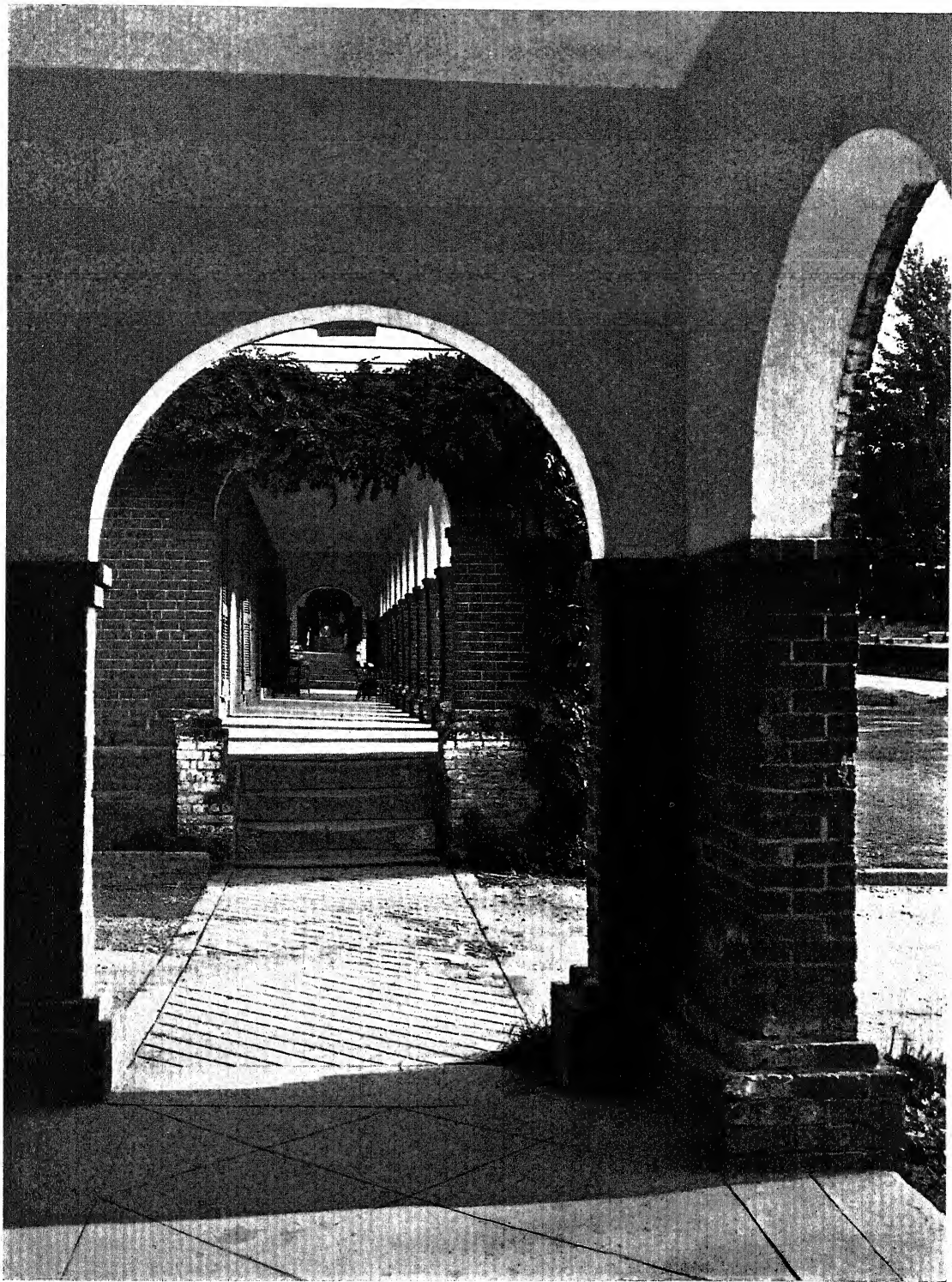


PLATE XLVIII

University of Virginia: Arcades of West Range. Photographed from in front of
Edgar Allan Poe's room

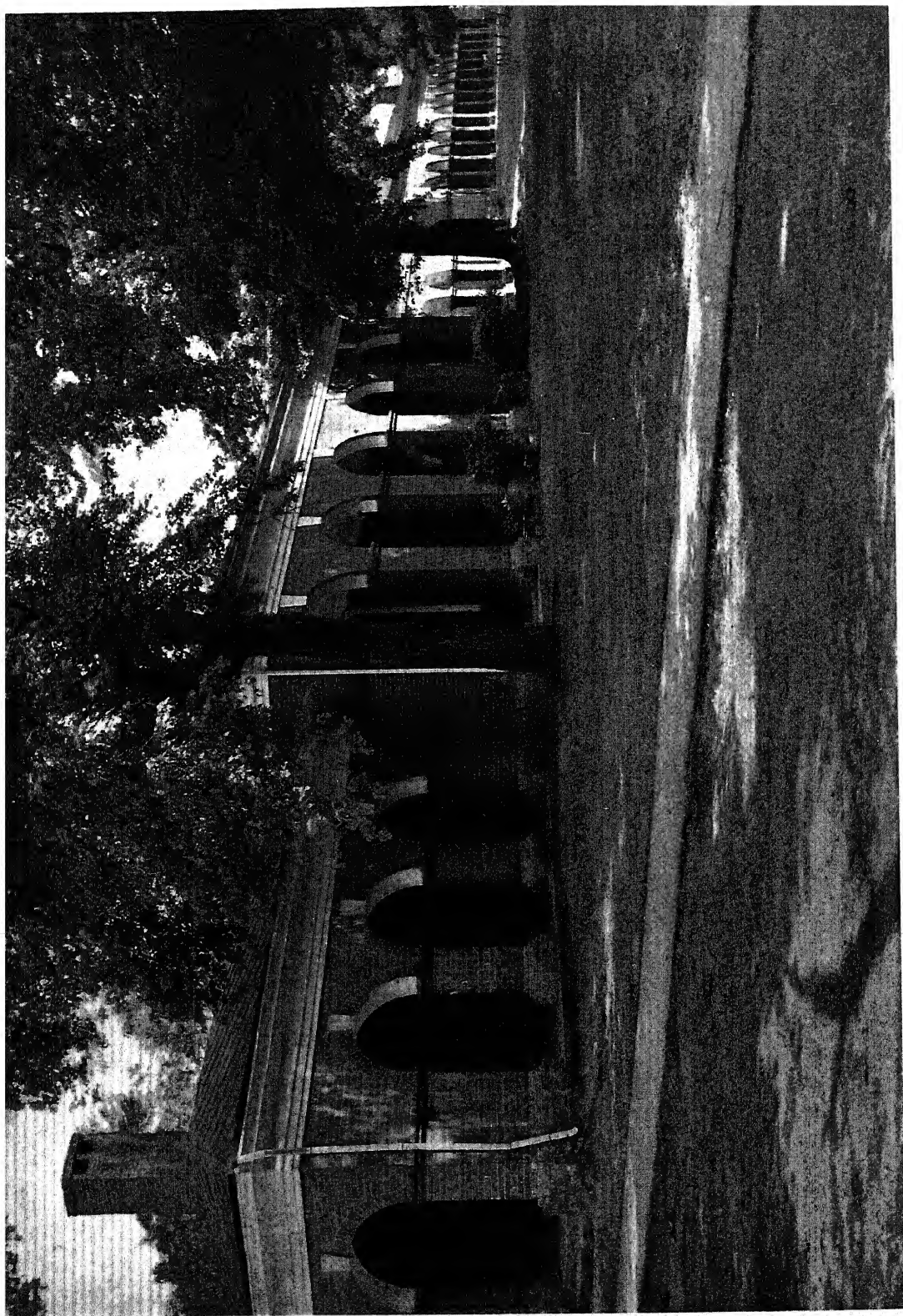


PLATE XLIX
University of Virginia: East Range

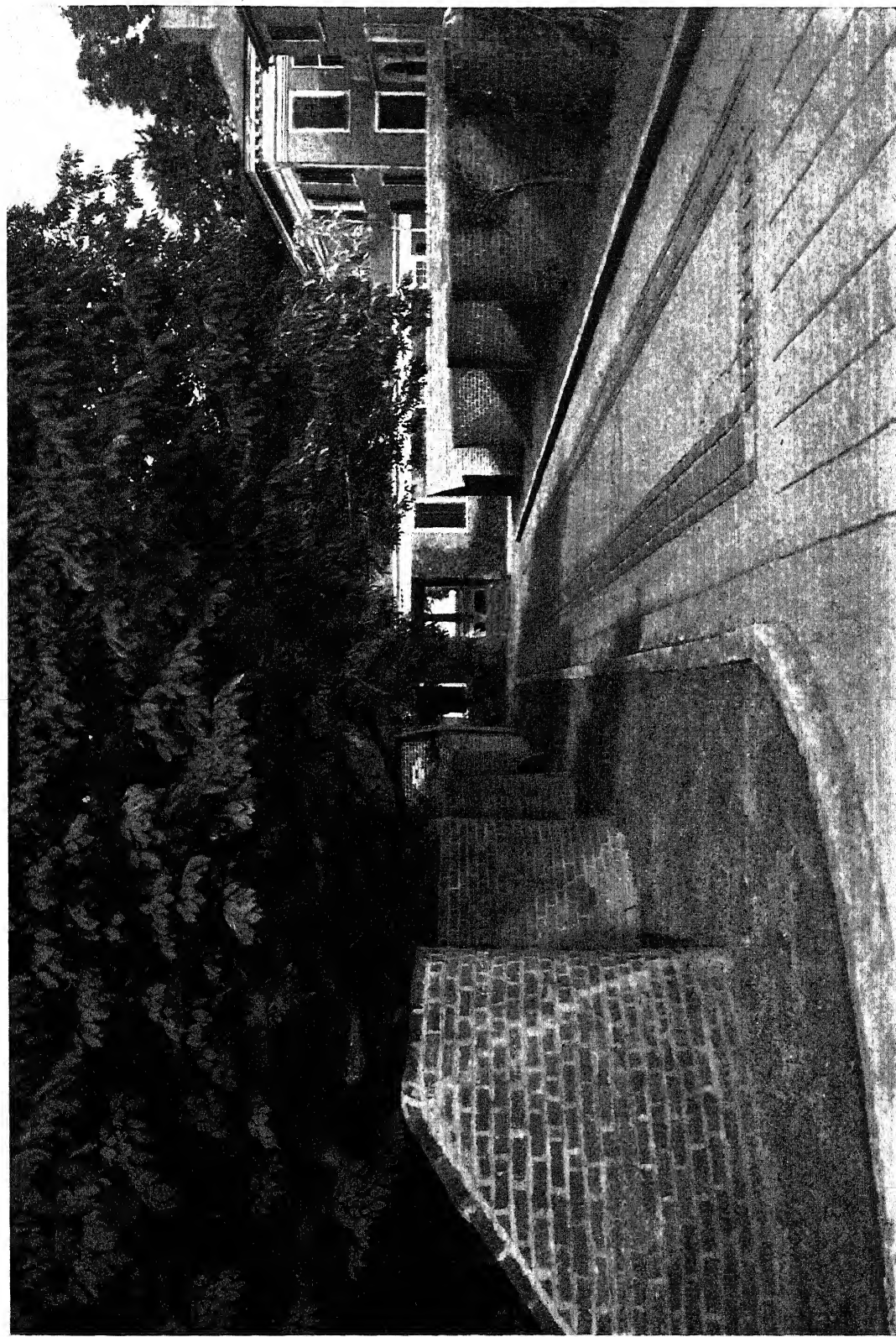


PLATE L

University of Virginia: Serpentine Walls surrounding gardens in rear of West Lawn

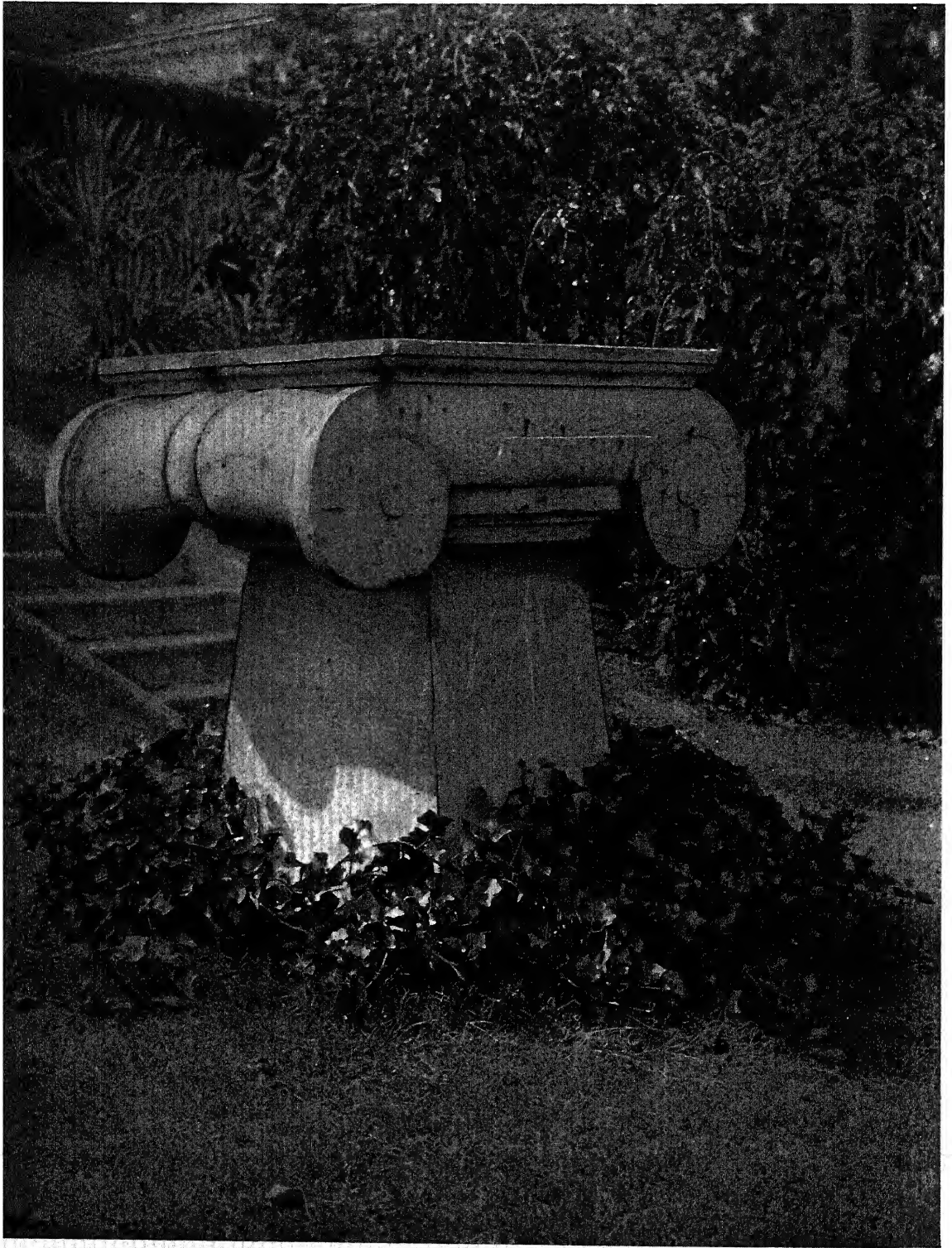


PLATE LI

University of Virginia: Ionic Capital cut in unsuccessful experiment by Jefferson
in use of local stone

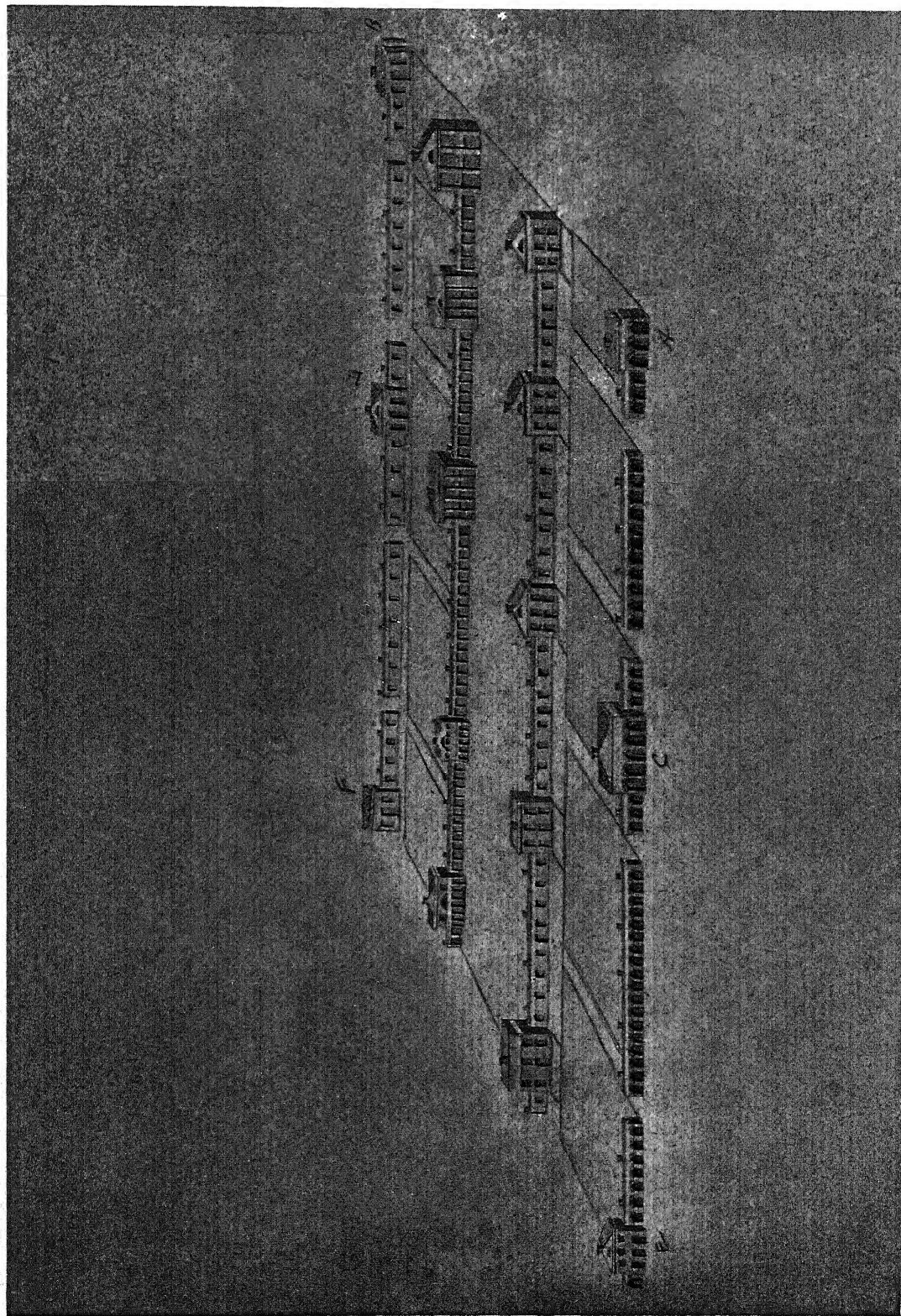


PLATE LII

University of Virginia: Original Drawing by Jefferson. Bird's-eye view of Lawns and Ranges. Rotunda is omitted

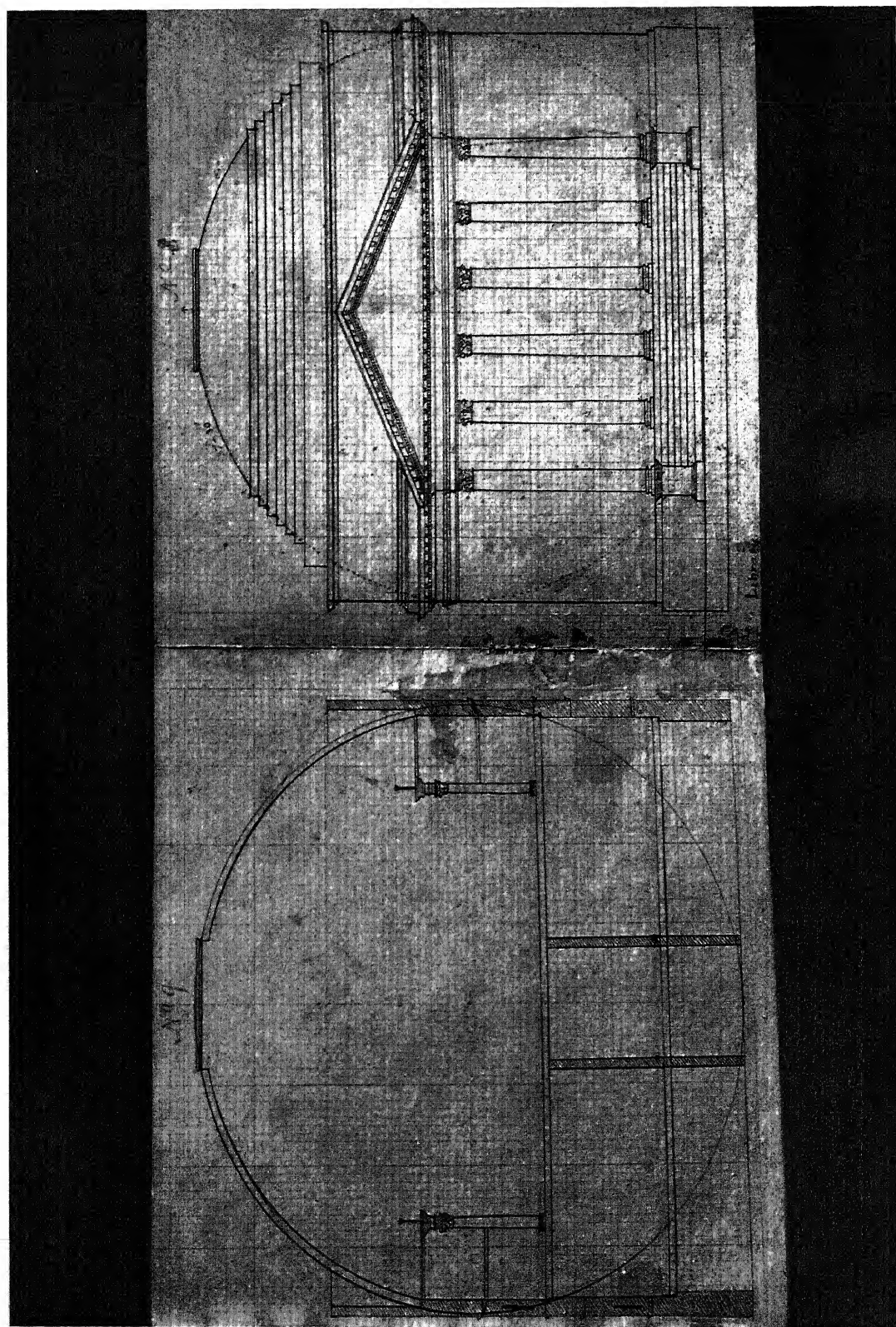


PLATE LIII

University of Virginia: Original Drawing by Jefferson for Rotunda. (See Plates XXXII and XXXIII)

Rotunda, related to the proportions of the Pantheon and accommodated to the purpose of a library for the University with room for drawing, music, conversation and other avocations.

The diameter of the building 77 feet being $\frac{1}{2}$ that of the Pantheon, consequently $\frac{1}{2}$ its area, $\frac{1}{4}$ of its volume the circumference 220 ft.

The height, foundation 3-0
basement 7-6
columns 28-6
entablature 5-7 $\frac{1}{2}$
total 58-4 $\frac{1}{2}$ = 58-55

diameter 77 ft = 6
diameter diam. 0-22 = 2-84
base 30 = 1-6
shaft 7-58 = 23-6 = 25-6
capital 1-10 = 3-6
ordinals 38 = 1-10
frons 28 $\frac{1}{2}$ = 1-10
cornice 45 $\frac{1}{2}$ = 2-22
total base 77 = 3-0
shaft 38 $\frac{1}{2}$ = 9
surface 69 = 1-9
diam. of base pillars 5-6
intercolumniation 2 diam. = 6
projection of cornice 4 $\frac{1}{2}$ = 3-46
pediment span 5-25
height 11-8

breadth of Portico 78 = 40
plate of Dome 111
area of P. = 85
197

foundation 3-0
basement 7-6
columns 28-6
to spring floor 18-6
to top of wall 12-6
58-4 $\frac{1}{2}$

3 $\frac{1}{2}$ bricks thick 3 x 42 x 242 = 30,492
3 - - - - - 7 x 36 x 242 = 65,340
9 $\frac{1}{2}$ - - - - - 17 x 30 x 242 = 123,420
2 - - - - - 10 $\frac{1}{2}$ x 24 x 242 = 106,608
1 $\frac{1}{2}$ - - - - - 12 $\frac{1}{2}$ x 18 x 242 = 54,450
the whole circular external wall 388,310
front 4 bricks thickness of 11 ft. parash 263,275
2 massive dignities, forming an entrance 44,800
3 semicircular porticoes of 2 bricks thick 108,450
796,835
Shafts of 12 columns 5 diam. 25 $\frac{1}{2}$ high 316,840
to thicken the walls a half brick more from bottom to top adds 82,902 feet making in the whole 1,97,377 or say 2,00,000 which is admissible.

Internal heights
foundation - - - 5
pedestal or basement 7-6
floor, or step - - - 1
lower rooms clear 16
floor - - - - - 1
Library wall 29-6
clear of lower story 19- - } 48-6 height of dome room
the P. 30 77-

February.

To get a circle of columns at a proper distance from the wall within to the spring of the arches the diameter must 1-6, the radius 1-6, the circumference must be 277 $\frac{1}{2}$ (or 280 ft.) circumference 113 diameters = 169-5 to correspond with the windows there must be 20 outer columns and that the intercolumniation may not be too large for the Corinthian order we must use 2 columns - - - - - 3- space between them 40 - - - - - 1- 8-6 x 20 = 170

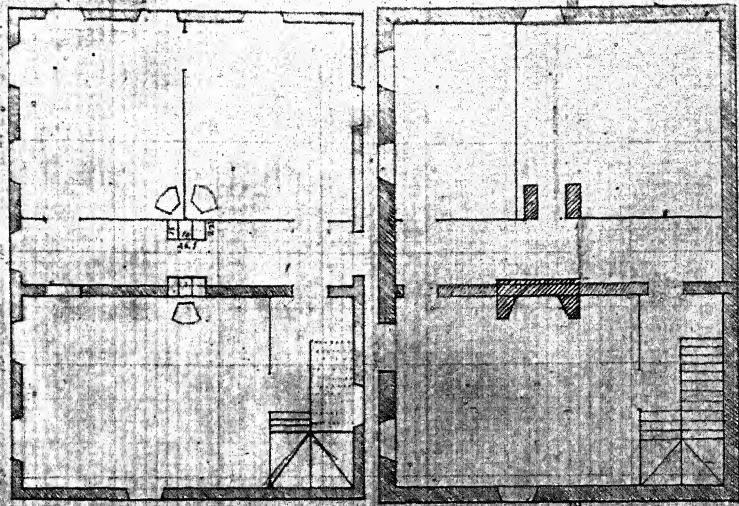
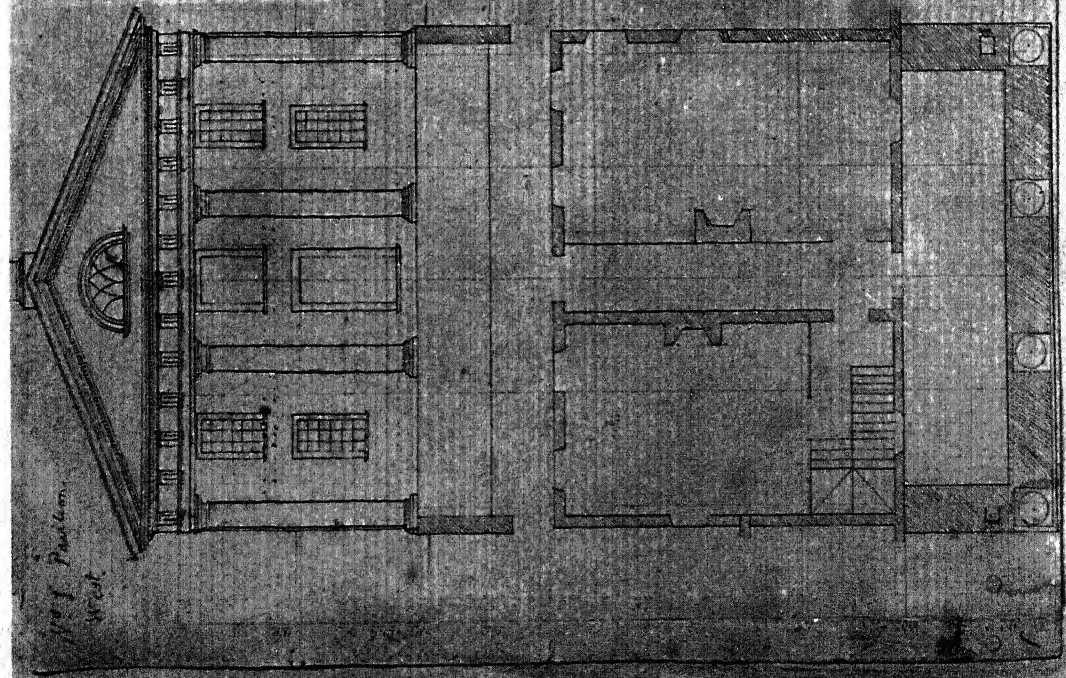


PLATE LV

University of Virginia: Original drawing by Jefferson. Pavilion I, West Lawn. (See Plates XXXIV and XLII)

Pavilion N^o VII. W. Doric Palladio.

N^o 79

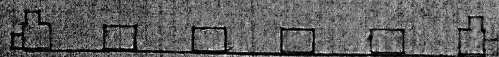
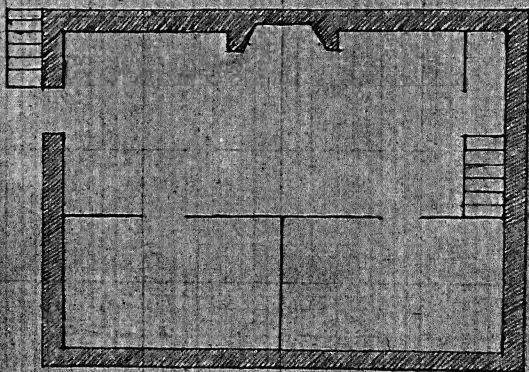
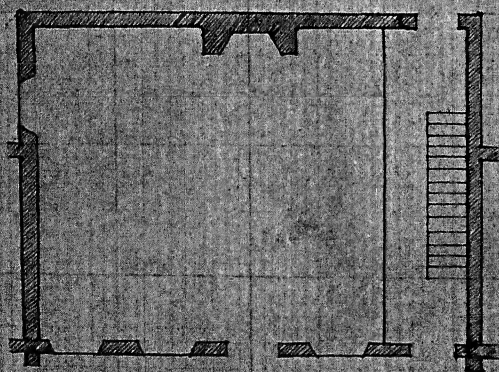
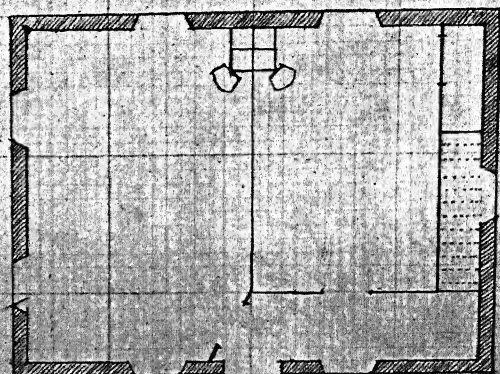
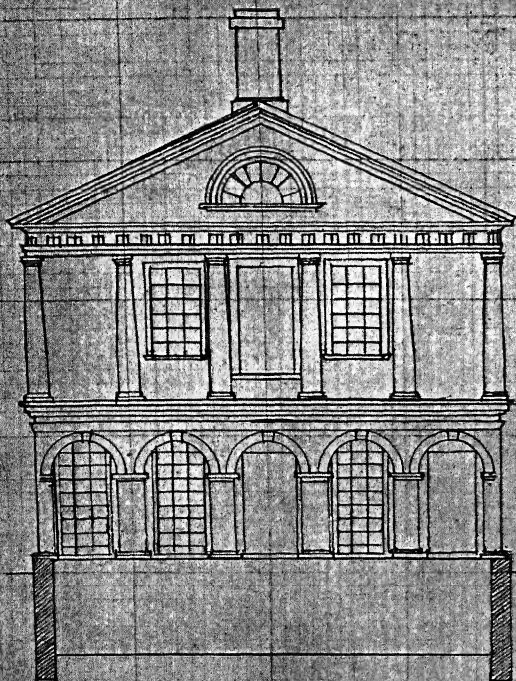


PLATE LVI

University of Virginia: Original drawing by Jefferson. Pavilion VII, West Lawn.
(See Plate XXXVII)

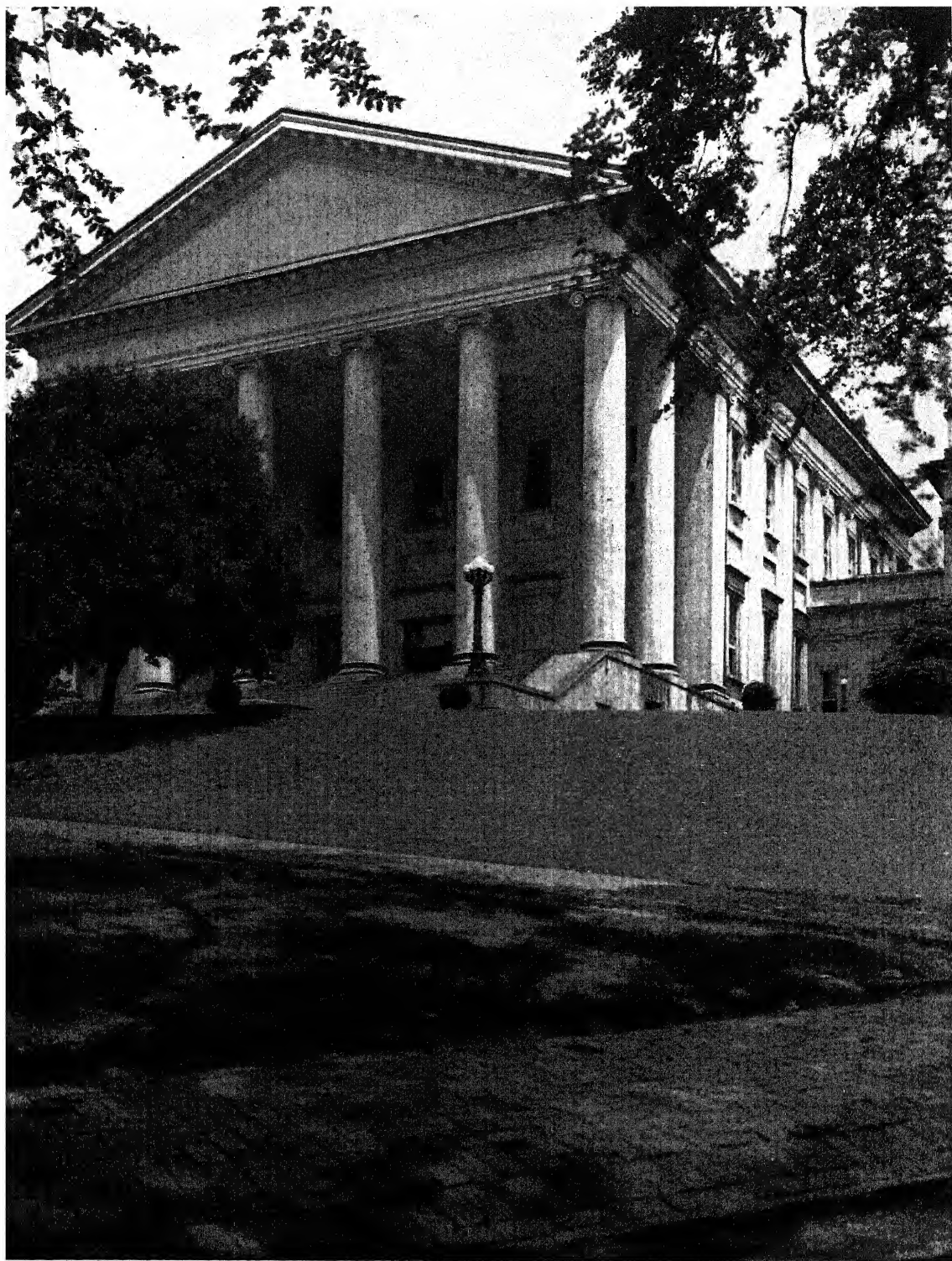


PLATE LVII

Virginia State Capitol: Designed in Paris, 1785, by Jefferson and Clérisseau,
after the Maison Carrée, Roman Temple at Nîmes

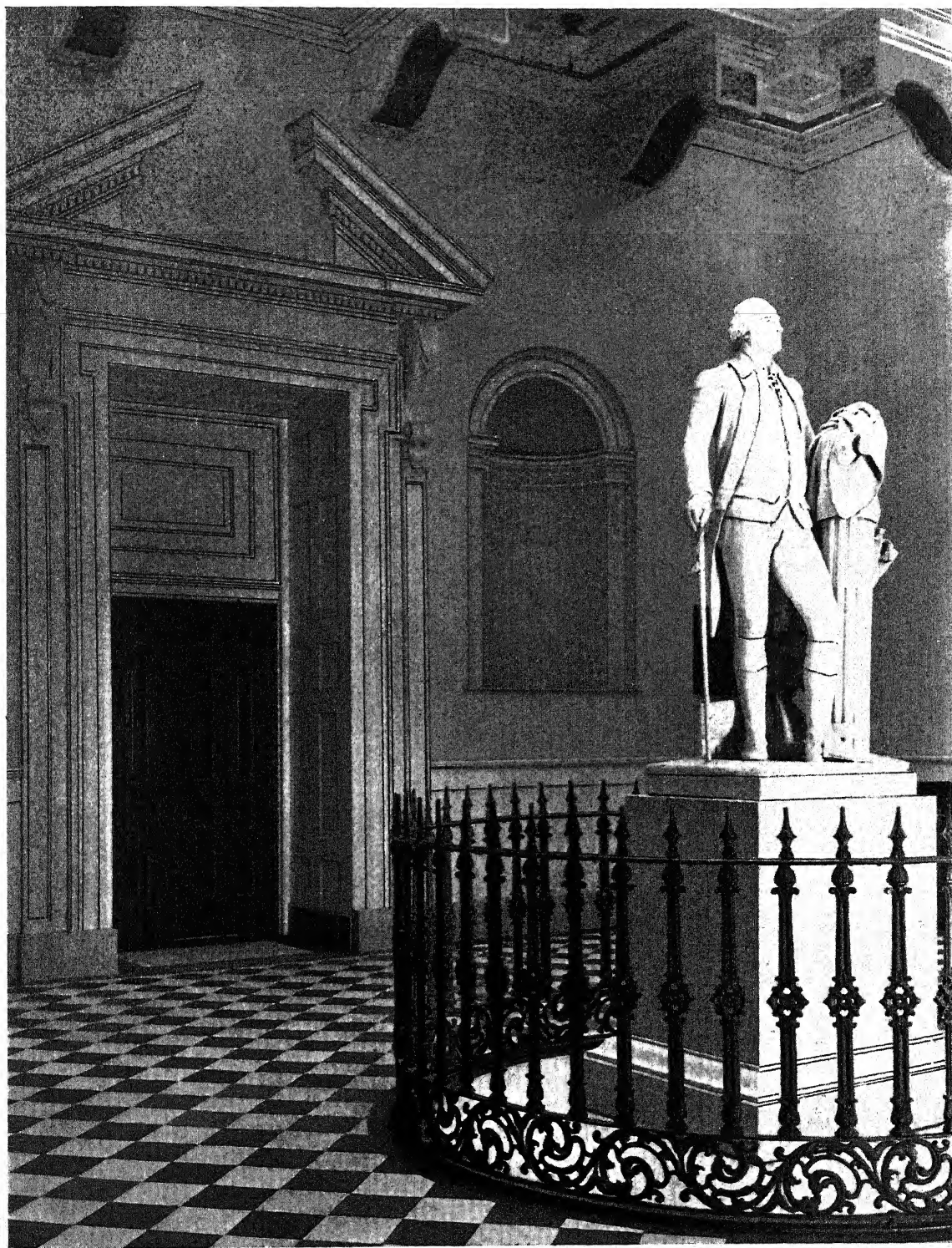


PLATE LVIII

Virginia State Capitol: Rotunda, with Houdon's Statue of Washington in foreground

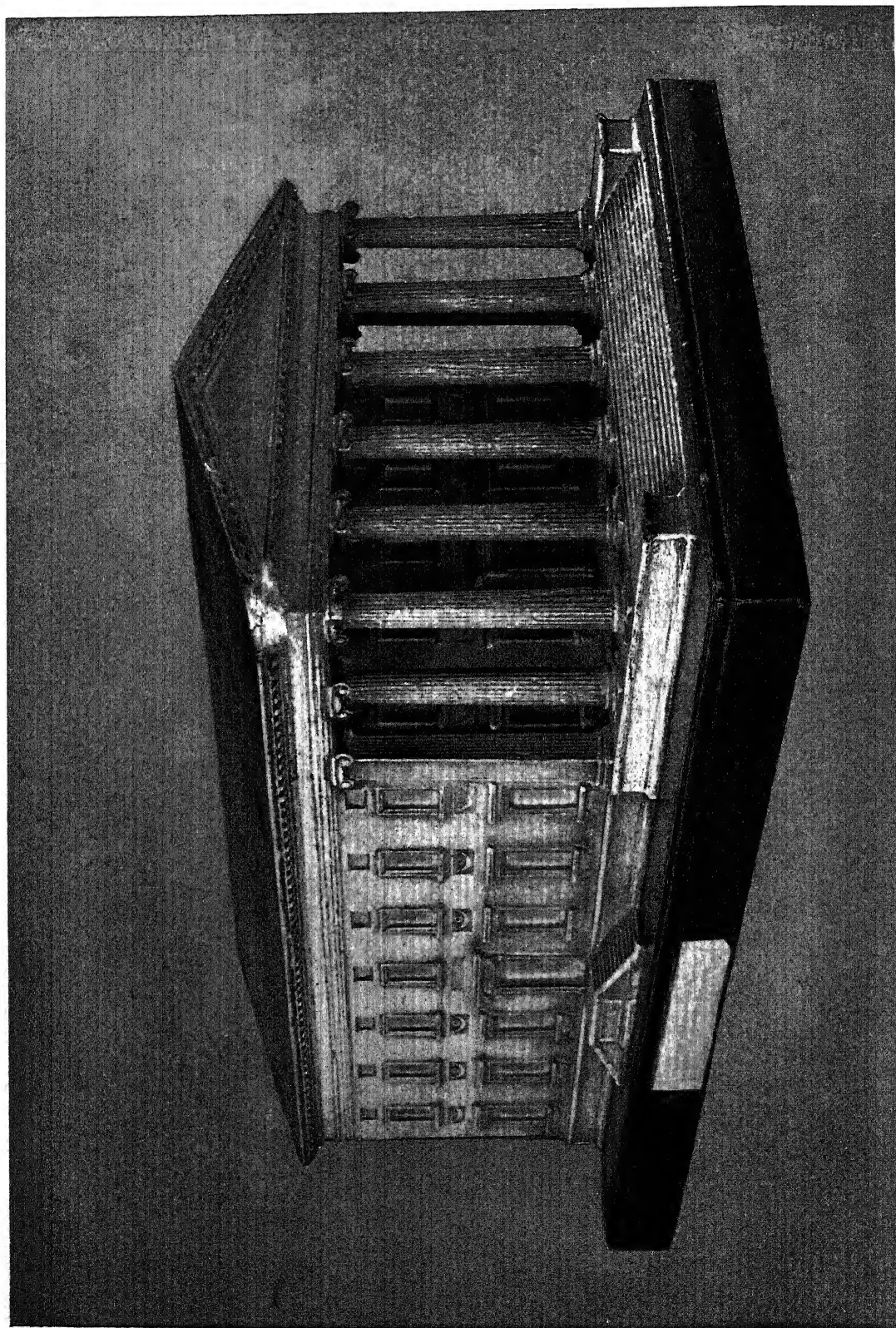


PLATE LIX

Virginia State Capitol: Original Plaster Model made in Paris, 1785, under the direction of Jefferson and Clérissseau

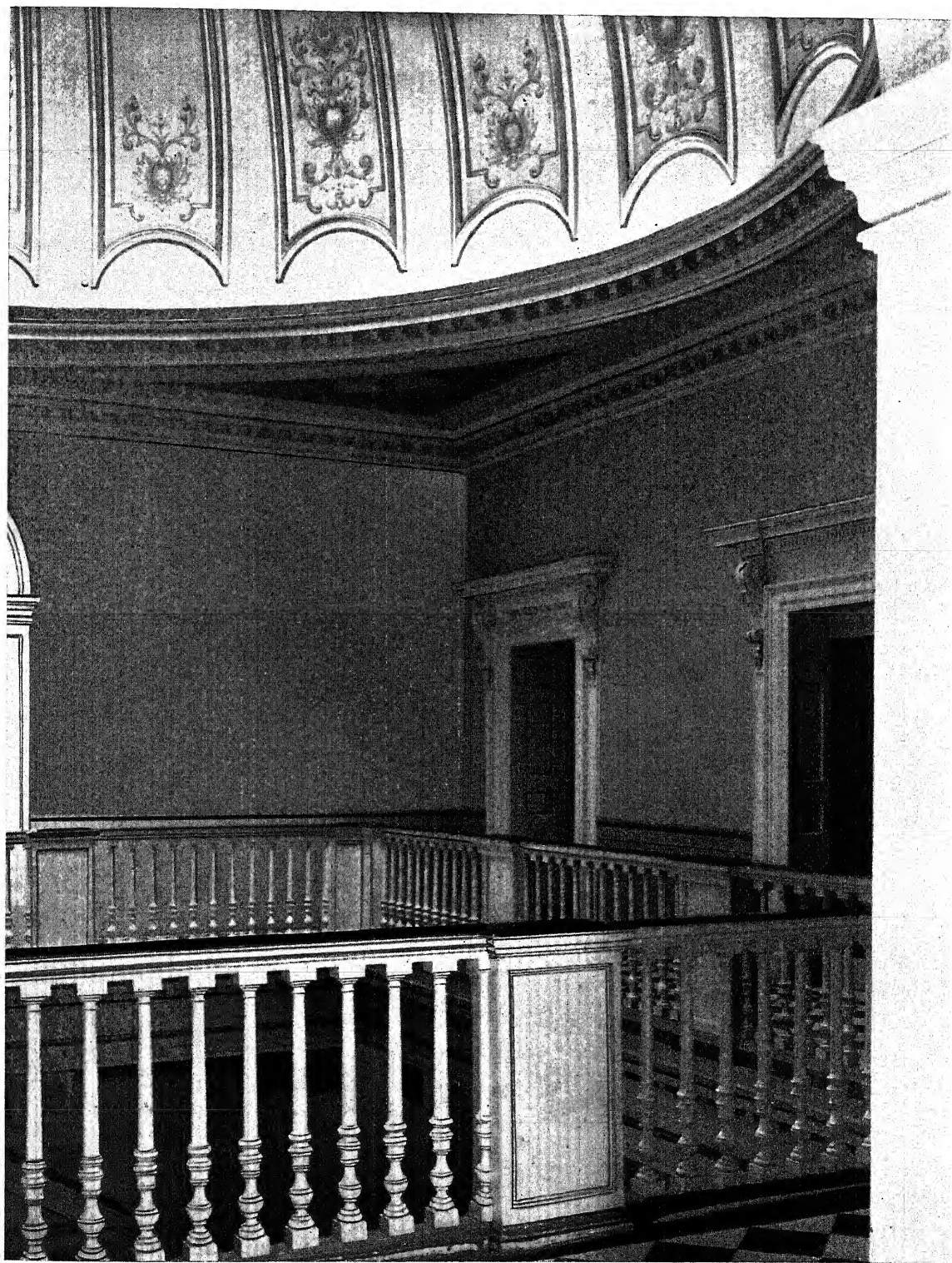


PLATE LX
Virginia State Capitol: Rotunda from balcony

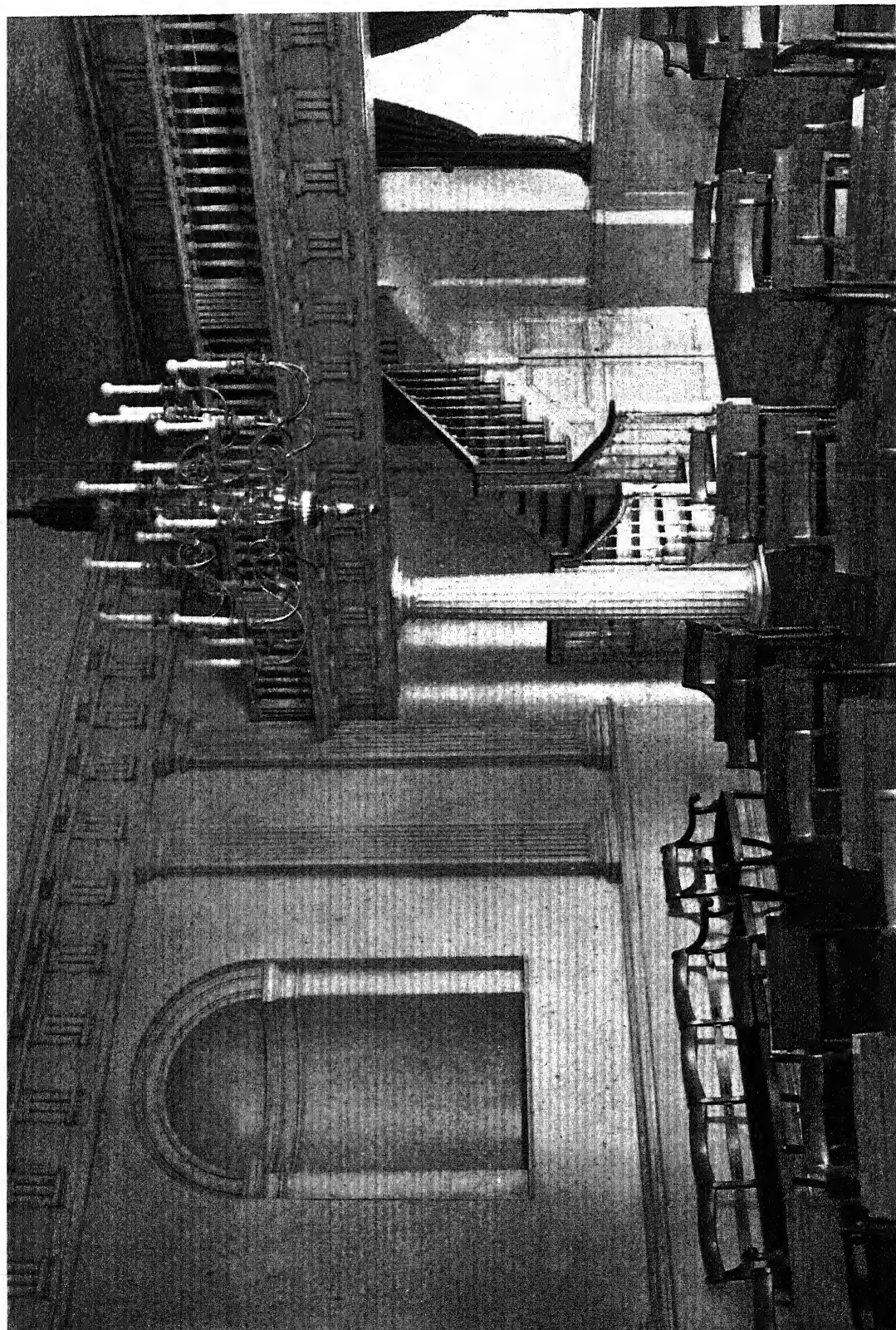


PLATE LXI

Virginia State Capitol: Assembly Room of the House of Delegates. Here Aaron Burr was tried for treason



PLATE LXII
Virginia State Capitol: Looking up in Rotunda

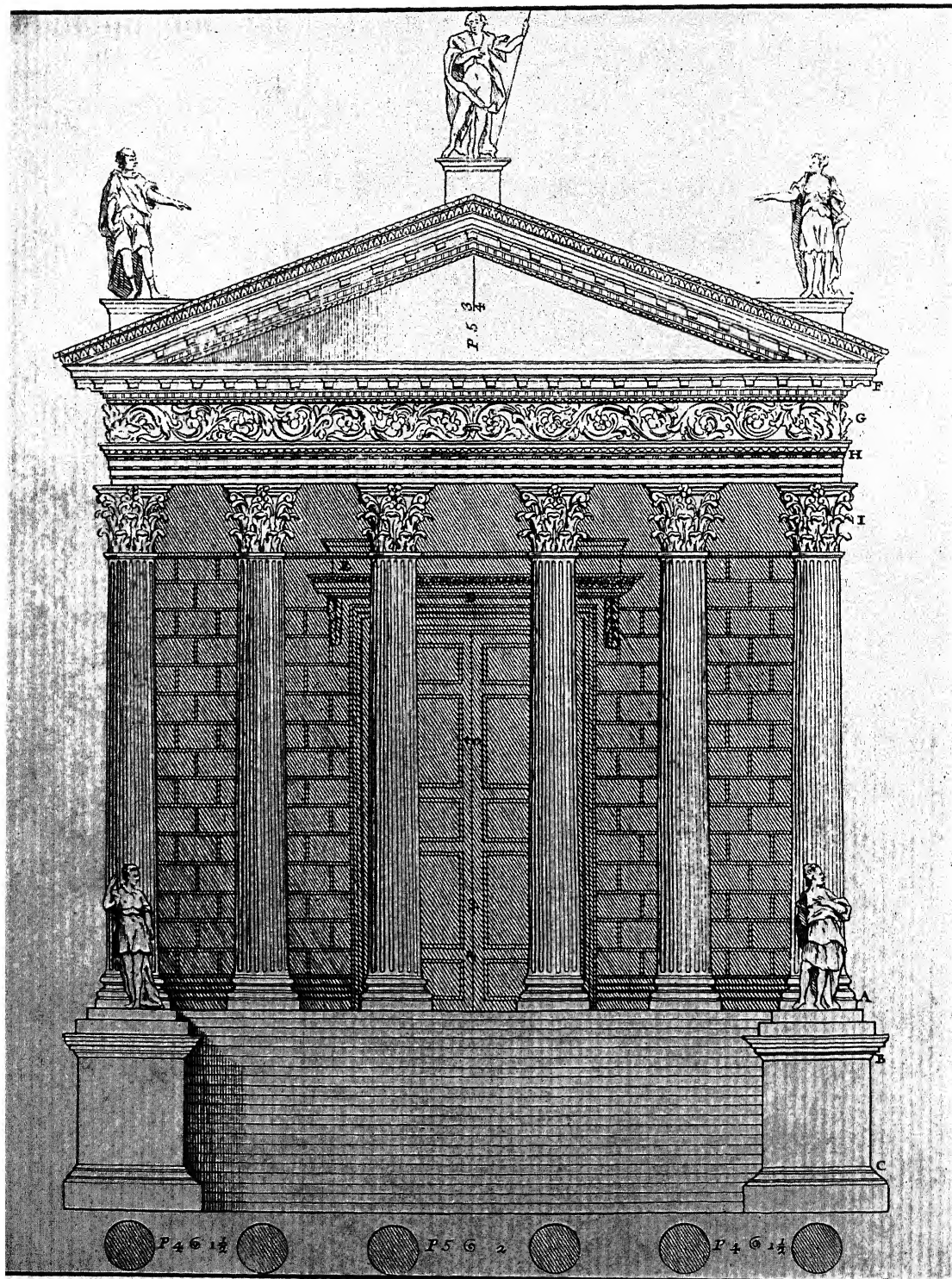


PLATE LXIII

Maison Carrée, Nîmes, France: Front elevation from Volume IV, first edition of *Palladio* (Venice, 1570). Jefferson took this temple as the model for the Virginia State Capitol

JEFFERSON'S RESIDENTIAL WORK

THOMAS JEFFERSON : ARCHITECT AND BUILDER

III

JEFFERSON'S RESIDENTIAL WORK

THE ABILITY displayed by Jefferson in designing Monticello, the Virginia Capitol and other buildings to which he had turned his attention, brought to him many requests for assistance in planning mansions for the rich planters of Virginia. His habitual good humor coupled with his delight in such undertakings made refusal difficult. Accordingly, despite the demands made upon his time by public office and extensive personal connections, we find Jefferson engaged over and over again in preparing drawings for the projected houses of friends.

It is sometimes difficult today to determine which of the fine old Virginia places owe their beauty wholly or in part to Jefferson's genius, but it is certain that in the vicinity of Charlottesville and Richmond they are surprisingly numerous. The plans for some of these houses are still preserved, making attribution sure; in other cases family records and tradition, together with physical evidence of the houses themselves, give reasonable assurance of Jefferson's connection with the work; while there are those in which the Jeffersonian style may frankly be attributed solely to his influence or to employment on the work of craftsmen trained at Monticello or the University.

BREMO. One of the finest houses designed by Jefferson is Bremo, a stately place which overlooks the James River about half way between Richmond and Charlottesville, in Fluvanna County. It was built for General John H. Cocke, a personal friend of Jefferson, and closely associated with him in developing the University of Virginia. A drawing of a house is known to have existed on which was noted in Jefferson's handwriting "Jno. H. Cocke, Bremo." The house as built does not conform entirely to the drawing, but the changes are so slight that little reason can be seen for doubting the connection. General Cocke, like Jefferson, was deeply interested in architecture, and the natural supposition would be that Jefferson prepared this drawing and then, as the work progressed, necessary and desirable changes were made. Existing letters prove that Jefferson's advice was sought, and

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that the two friends consulted frequently on the problems that inevitably arose in connection with such an undertaking.

Here, as at Monticello, many of his favorite fancies were indulged. The house was built on the brow of a hill, the slope making possible the use of passageways, half concealed from the upper lawn, to connect the central block with the two flanking temple-type pavilions. Like the service quarters at Monticello, these passageways were a story high on the lower side and afforded, not only a cloister-like means of communication between the three units of the house, but also added greatly to the architectural effect from the lower garden. The ground on the south falls away rapidly toward the river, affording beautiful views across the broad valley of the James, while on the north side stretches a broad lawn dotted with trees.

The customary Jeffersonian portico features the north front, opening on a terrace which sweeps in a full half-circle from pavilion to pavilion. At the sides the ground drops away naturally from this terrace, the outline of which is cut across the level lawn by a "ha-ha" or moat, spanned by a wooden bridge. Stray animals are restrained from predatory excursions onto the terrace by gates and a revolving stile upon the bridge. Among the features common to Monticello and Bremo is the entrance hall with lateral corridors in which are placed the stairs. These corridors afford an unbroken vista the entire width of the house and along the depressed passages to the flanking pavilions.

On the lawn stands a huge pitcher, once widely known to travelers up and down the James. It was placed originally at the water's edge by General Cocke, who was an ardent advocate of temperance, and from its spout poured the icy flow of a nearby spring, to tempt passing boatmen away from the fiery liquids in which they were wont to indulge. Telltale tradition says, however, that with true human perversity the boatmen came for miles from up and down the river to Bremo to mix their mint juleps with the chill water of Temperance Spring.

All the service buildings of Bremo possess charm comparable to the house, and although the stone barn on the lowland is not attributed to him, it shows marked Jeffersonian characteristics. A small building, of adobe, built to test the usefulness of that material in the Virginia climate, still stands in fair condition.

BARBOURSVILLE. Another of Jefferson's most successful creations is Barboursville. It was erected in Orange County about 1817 by his friend, Governor James Barbour. The house was a splendid structure of brick with large porticoes on both fronts. As

JEFFERSON'S RESIDENTIAL WORK

at Monticello two stories were made to appear as one by a vertical grouping of the windows. Two corridors, containing the stairways, extended transversely from either side of the hall, forming an unbroken passage through the house, and a two-story octagonal drawing-room projected into the south portico. The cornice was finished with a Chinese fret balustrade, and Jefferson originally planned to crown all with a dome surmounting the drawing-room, a feature that was omitted. The drawings are preserved in the Thomas Jefferson Coolidge, Jr., collection, and are reproduced in Fiske Kimball's monumental work, *Thomas Jefferson, Architect*. Barbour insured proper interpretation of the drawings by sending his workmen to Monticello for training in Jefferson's methods before beginning operations.

At the west of the house stretched two long buildings, planned for service quarters and, as usual, built where a slight declivity made it possible to give a one-story effect in front, with full two stories in the rear. Although from the lawn the front appears to be but one story in height, close approach reveals the basement wall exposed by a moat across the entire front. This depression is spanned at the doorway of the more important building by a low portico, while a bridge gives access to the other.

On Christmas Day, 1884, the mansion was destroyed by fire which, however, failed to affect the sturdy masonry of the walls. These and the portico columns still stand, overgrown with vines and shrubbery, while the fine service buildings, occupied by the Barbour descendants, form a home of unusual charm and beauty. The contrast in appearance between the front and rear of these buildings is startling, it being quite inconceivable that the low-lying buildings seen from the lawn can be the same that are distinguished by the eight tall, white columns which carry the covered galleries in the rear. These galleries of the two units were separate originally, but later were linked together to provide convenient communication when the buildings were taken over for family use. A magnificent growth of box marks the confines of the front lawn, and the garden was enclosed by serpentine walls such as were built at the University.

POPLAR FOREST. Of the various estates owned by Jefferson only one, aside from Monticello, was regarded by him as a home. This was Poplar Forest, a plantation that came to him from his wife's estate. Here in the neighborhood of Lynchburg, and some ninety miles from his beloved mountain top, Jefferson was forced to flee at times to avoid the hordes of friends, admirers and curious visitors who overran Monticello and literally ate him out of house and home. In this remote retreat he

THOMAS JEFFERSON : ARCHITECT AND BUILDER

built an octagonal house, the plan for which was doubtless taken from William Kent's *Designs of Inigo Jones*, published in 1737. The design was intended first for Pantops, another of his estates located near Monticello. Eventually, however, due to the death of his daughter, Maria, for whom it was intended, Jefferson built this unusual house at Poplar Forest.

The Inigo Jones design was simplified and the house built with a two-story, square dining room in the center surrounded by four long rooms with octagonal ends which fit perfectly into the geometrical puzzle of a plan. Four chimneys on the diagonal walls make possible a fireplace at each end of the outer rooms. The front room is divided in two by an entrance passage. Both front and back have porticoes, the latter of two stories. There having been no natural drop in ground level to make this possible, the ingenious Jefferson graded a depressed lawn back from the house, on the flanking terraces of which were planted rows of trees. The earth from this depression was used to build artificial mounds, some distance removed from the east and west sides of the house, behind which were concealed octagonal out-buildings.

The house is approached through a broad alley, bordered by high box, which swells out to form a circular forecourt enclosing a low labyrinth or maze of box. The immediate surroundings of the house, including the approach and the mounds, are brought into an octagonal composition, concentric with the house, which is enclosed by an encircling driveway. Fire gutted the house in 1845 and, as a result of the restorations which followed, it suffered seriously in appearance. The new cornice was lacking in character, the crowning balustrade was omitted entirely, as was the pediment above the rear portico, and various other changes detracted from the dignity of Jefferson's original design.

Jefferson's interest and skill in landscape gardening have been accorded too little recognition. The important scheme laid out by him here has been almost entirely overlooked, but well deserves careful study. His plans and planting at Monticello have been exhaustively treated in a paper by that indefatigable Jefferson student, Fiske Kimball.

EDGEHILL. Memories of Jefferson cling closely about Edgehill, the estate where his favorite daughter Martha lived after her marriage to Thomas Mann Randolph, Jr. Randolph possessed ample estates on the James River, but the desire of her father to have Martha near Monticello prompted them to remove to Edgehill about ten

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years after their marriage. Here a one-story house was built about 1799, from plans by Jefferson, which still exist. Records regarding this house are somewhat conflicting, but it is known that in 1828 Martha's son, Thomas Jefferson Randolph, found the house too small, and either added to the old or built a new one. The house now standing at Edgehill conforms almost exactly to Jefferson's drawings, even to the one-story portico and cornice that are shown on them, but has an added second story. The two cornices, one crowning each story, are inexplicable without the light thrown on them by the original drawing and knowledge of the 1828 building operations. A fire later destroyed the interior which was much altered in rebuilding, but the exterior remains practically unchanged. An old frame building, still standing in the rear, is supposed to be the original Edgehill which was moved back to make way for the later house. This has been so remodeled as to leave slight indication of its original design.

East of the house the ground drops away in a natural horseshoe-shaped amphitheatre. It is terraced in five levels, which are still well preserved, and is believed to have been laid out in conformity with plans by Jefferson. The upper terrace, now overshadowed by trees, is said to have been Martha's flower garden.

FARMINGTON. Another house of peculiar interest is Farmington, an addition to which was designed by Jefferson for a friend, George Divers. This consisted of a large rectangular front with octagonal ends, the interior of which was divided into two rooms. The tall windows were hung with triple sash like that at Monticello, and on the second floor level were nine round windows, the sash for which were evidently those ordered by Jefferson from London in 1792 for use at Monticello.

Work on Farmington was begun in 1803, but while operations were in progress, Mr. Divers was compelled by illness to leave home. Jefferson was away also, and on returning for a visit found the construction being carried on in such an inferior manner that he discharged the workmen. The death of Divers put a complete stop to the undertaking, which was not resumed until the fifties. When finally completed, various changes were made in Jefferson's plans. Happily, the house has been carefully restored in adapting it for use as a country club. Partitions have been removed and the entire front thrown into one great room.

REDLANDS. A number of other important places are so definitely Jeffersonian in character that they might easily be attributed to him from superficial evidence. Important among these is Redlands, begun in 1798, and sufficiently finished for

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occupancy in 1808. The house shows Jefferson's influence on both exterior and interior, the latter being reminiscent of Monticello in respect to hall, dining room, and enclosed stairways, yet no documentary evidence is known to exist which links Jefferson with the design. However, it is obvious that a young man of twenty-two, the age of Robert Carter when he and his bride commenced to build the house, could hardly have had experience sufficient to plan such a mansion. What then is more natural than that Jefferson, a near neighbor and intimate friend of the Carter family, and the Coles family from which the young bride came, should have offered his assistance?

To be sure, it may be argued, all the important houses built in Albemarle County at that time were Jeffersonian in type, and the mechanics who worked on them may have known no other way of building. But why quibble? If Jefferson designed houses for the Divers, the Cockes, and the Barbours, why should he discriminate against the Carters and the Coles?

ESTOUTEVILLE. This is another of the beautiful estates of Albemarle County, with a house which shows Jefferson's influence. The portico with its colossal order gives the house a most impressive appearance, and the interior is well in keeping with it. Like Redlands, it crowns a hilltop in the fashion that was little followed until introduced by Jefferson at Monticello. The house was erected about 1830 by John Coles III. One writer states that it was begun about 1815.

FRASCATI. Approximately the same date (1830) is assigned to Frascati, built not far from Barboursville in Orange County by Judge Philip Pendleton Barbour. As this date was four years after Jefferson's death, it is evident that he could have had no closer connection with its building than the possible preparation of a plan. As the owner was a brother of Governor Barbour of Barboursville, and the house is known to have been built in part at least by workmen who had been engaged on the buildings of the University, the Jeffersonian influence is easily explained. Here again is seen the two-story portico, the beauty of which is enhanced by the great box hedge through which it is approached. The interior shows less of the Palladian influence, the drawing-room trim being quite strongly Adam in feeling while the plaster cornice and centerpiece have a free treatment of festoons and acanthus leaves.

MONTPELIER. The great portico at Montpelier, the home of President Madison, has been attributed to both Jefferson and Thornton. The original house was built by the

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President's father in 1760; it was enlarged and the portico added by the President; and has been extensively remodeled in recent years. Existing correspondence, quoted by Kimball, points to Jefferson as author of the portico. It also indicates that he prepared sketch plans for Woodberry Forest, the home of Madison's brother, but the work was evidently carried out by builders unfamiliar with his methods and without his supervision, for the building as it stands today possesses little of the appearance common to those designed by Jefferson.

MONROE'S HILL AND ASH LAWN. James Monroe was induced by Jefferson to settle near Charlottesville. A farm where the University was located later was purchased by him, and there he lived for a time in the house now known as Monroe's Hill. This he built or enlarged, and made use of the small building at the south for an office. In 1793 he purchased a plantation, which he called Ash Lawn, on the east side of Carter's Mountain within sight of Monticello, where he lived until his retirement from the presidency. The house at Ash Lawn has experienced so many vicissitudes that it is difficult to determine its original appearance. Letters from Monroe indicate the dependence and confidence that were placed in Jefferson by his friends. Writing to Jefferson from Paris, November 8, 1795, he said, "I accept with great pleasure your proposal to forward my establishment on the tract adjoining yours, in the expectation, however, that you will give yourself no further trouble in it than by employing for me a suitable undertaker who will receive from you the plan he is to execute, that you will draw on me for the money to pay him, & make my plantation one of the routes you take when you ride for exercise, at which time you may note how far the execution corresponds with the plans. With this view I shall look out for a model to be forwarded you as soon as possible, subjecting it to yr. correction, & give you full power to place my house orchards &c. where you please, . . ."

On January 20, 1796, he wrote to James Madison, "Mr. Jefferson proposes to have a house built for me on my plantation near him & to wh^h I have agreed, under conditions that will make this burden as light as possible upon him. For this purpose I am about to send 2 plans to him submitting both to his judgment, & contemplate accepting the offer of a skilful mason here who wishes to emigrate & settle with us, to execute the work. I wish yrself and Mr. Jones to see the plans & council with Mr. Jefferson on the subject." Nothing is known of the plans sent from Paris, nor of the "corrections" inevitably made by Jefferson.

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OAK HILL. After spending many years (1790-1825) at Monroe Hill and Ash Lawn, near Charlottesville, James Monroe retired from the presidency to an estate in Loudoun County. This he called Oak Hill, and on it, while in the White House, he built the mansion that was his home during the remaining seven years of his life. Although Monroe was closely associated with Jefferson and Madison at this time as a member of the Board of Visitors of the University of Virginia, little evidence exists that would point to Jefferson as the designer. Fiske Kimball makes the statement in a footnote in his *Thomas Jefferson, Architect*, that "It shows the influence of Jefferson's later designs, but has many features which prevent us from assigning the design to him."

MORVEN. Among the many fine houses in the vicinity of Charlottesville that show the Jeffersonian influence is Morven. It was built about 1820 by David Higginbotham on a plantation that was once part of the great Carter estate. Although local tradition gives Jefferson credit for designing the house, and many things about it seem to confirm this belief, the actual evidence to substantiate the claim is not conclusive. The claim is also made that he ordered from Paris the white marble mantel that still stands in the drawing-room.

BRANDON. One of the finest and most historic estates on the James River is Brandon, for two centuries the home of the Harrison family. The central block, which connects the older wings, is supposed to have been designed by Jefferson in 1789, following his return from France. As is the case with so many designs attributed to him, little documentary evidence exists to prove his authorship, but a plan in the Coolidge collection of drawings by Jefferson is so similar to the central building at Brandon that it may well be assumed to be a study made for it. The known friendship of Jefferson for Nathaniel Harrison, and for his son Benjamin, who was a fellow student at the College of William and Mary, gives credence to this suggestion. According to family tradition the main, central portion of the house was built by Nathaniel Harrison at the time his son, Benjamin, married Evelyn Taylor Byrd of Westover, and Jefferson assisted as a friendly advisor in determining the design.

SHADWELL. Little remains at Shadwell, the birthplace of Jefferson, to recall the many years he spent there. A stone marks the site of the house that burned in 1770; two aged sycamore trees, said to have been planted by him on his twenty-first birthday, stand near by; the ruins of an old mill are to be seen in the valley below.

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Here Thomas Jefferson was born, April 13, 1743, and here he lived until 1770, except for seven years in his early childhood when his father, as executor of William Randolph's estate, moved his family to Tuckahoe. His college life, too, kept him away from Shadwell much of the time for another six years. When the house burned he left the home of his childhood to begin life at Monticello.

INFLUENCED DESIGN OF VARIOUS BUILDINGS. Jefferson is accredited with having influenced the design of various buildings other than those mentioned here. Of these, two town houses in Richmond have disappeared in recent years before the onward movement of the apartment hotel and the filling station; a church in Charlottesville gave way to the commendable demands of a growing congregation, but its general appearance is perpetuated in another church designed after it at Orange. He is known to have designed two courthouses, one for Maysville (now known as Buckingham) in Buckingham County, the other at Fincastle in Botetourt County. The former was burned in 1869; even the drawings of the latter have disappeared.

Other structures, existing and gone, might well be included in these pages, but the evidence that has been introduced seems to prove conclusively the right of Jefferson to be regarded as one of America's great architects. Some biographers refer to his architectural interests, but quite casually, as though they were of minor importance and unworthy of serious consideration. His career as a statesman has obscured attainments which alone would have conferred distinction on an ordinary man. Jefferson's own estimate of his achievements may be inferred from the inscription which he wished to have placed, "and not a word more," on the stone which should mark his last resting place:

HERE WAS BURIED
THOMAS JEFFERSON
AUTHOR OF
THE DECLARATION OF AMERICAN INDEPENDENCE
OF THE
STATUTE OF VIRGINIA FOR RELIGIOUS FREEDOM
AND THE FATHER OF THE UNIVERSITY OF VIRGINIA

When he penned the last line, we may assume, he had the architecture as well as the organization and curriculum of the University in mind, retaining to the end that interest which prompted him to say, "Architecture is my delight, and putting up and pulling down, one of my favorite amusements."



PLATE LXIV

Bremond: North Front showing semicircular terrace

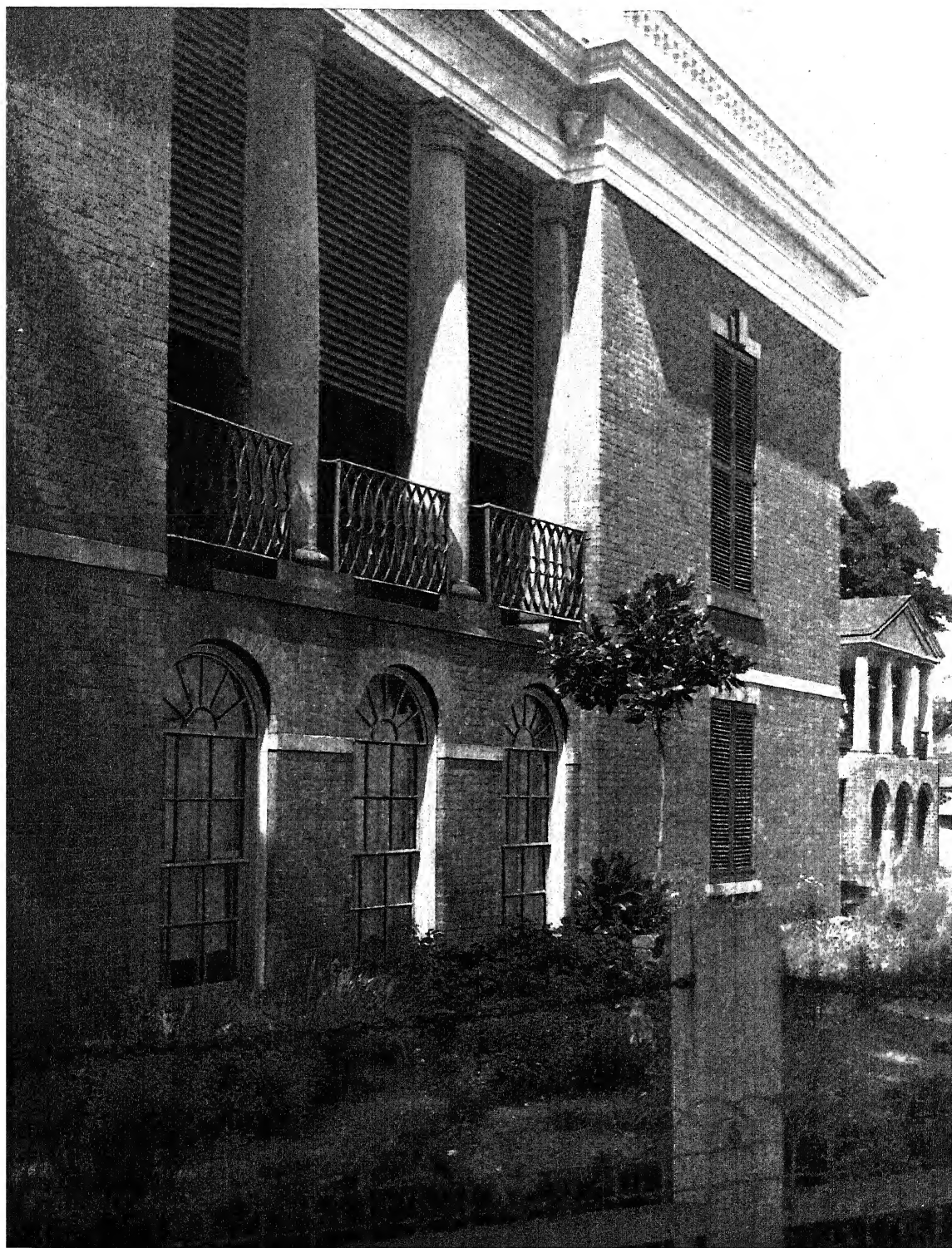


PLATE LXV

Bremo: River Front, showing main house and east pavilion

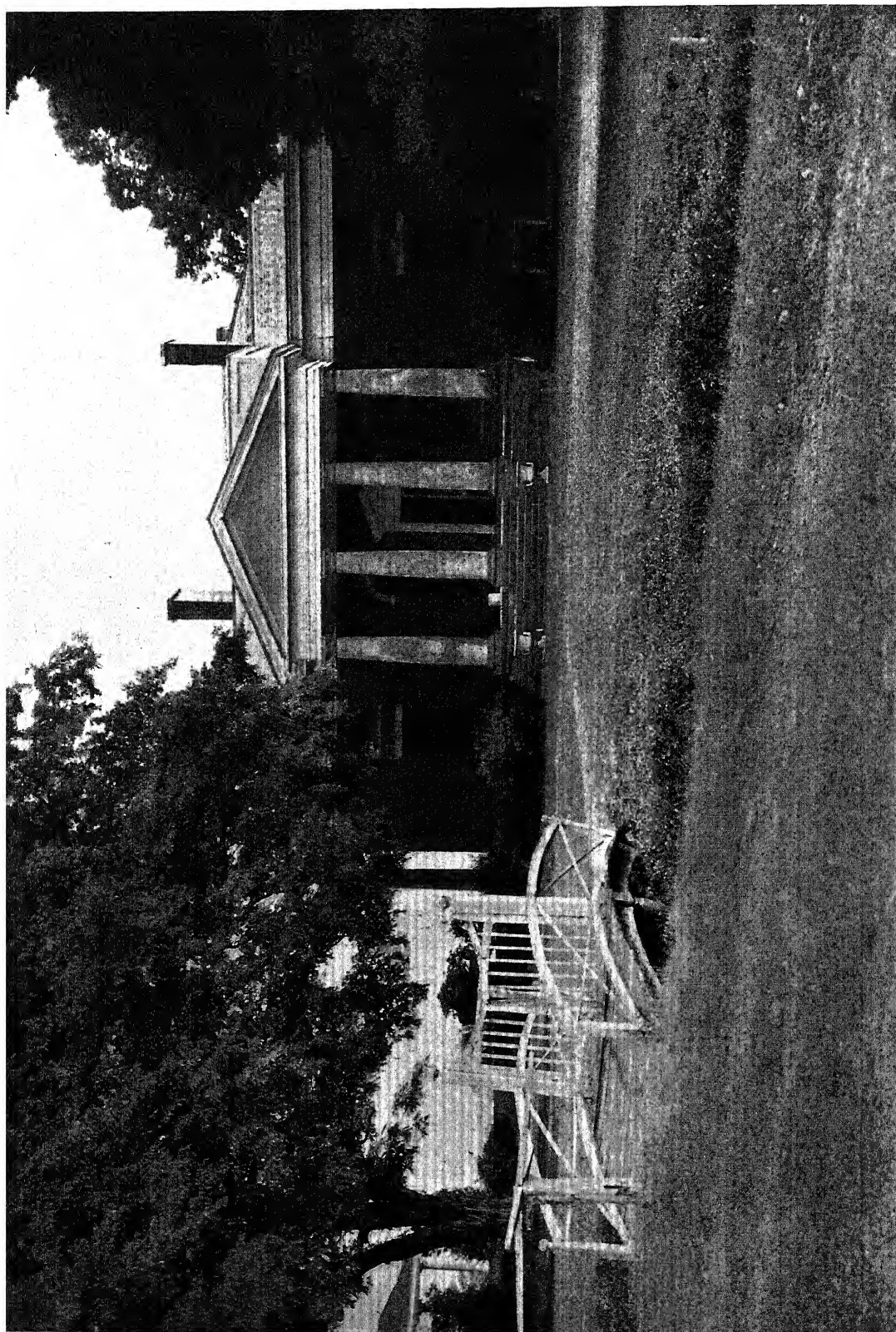


PLATE LXVI

Bremo: North Portico, facing on semicircular terrace. Designed by Jefferson for General John Hartwell Cocke

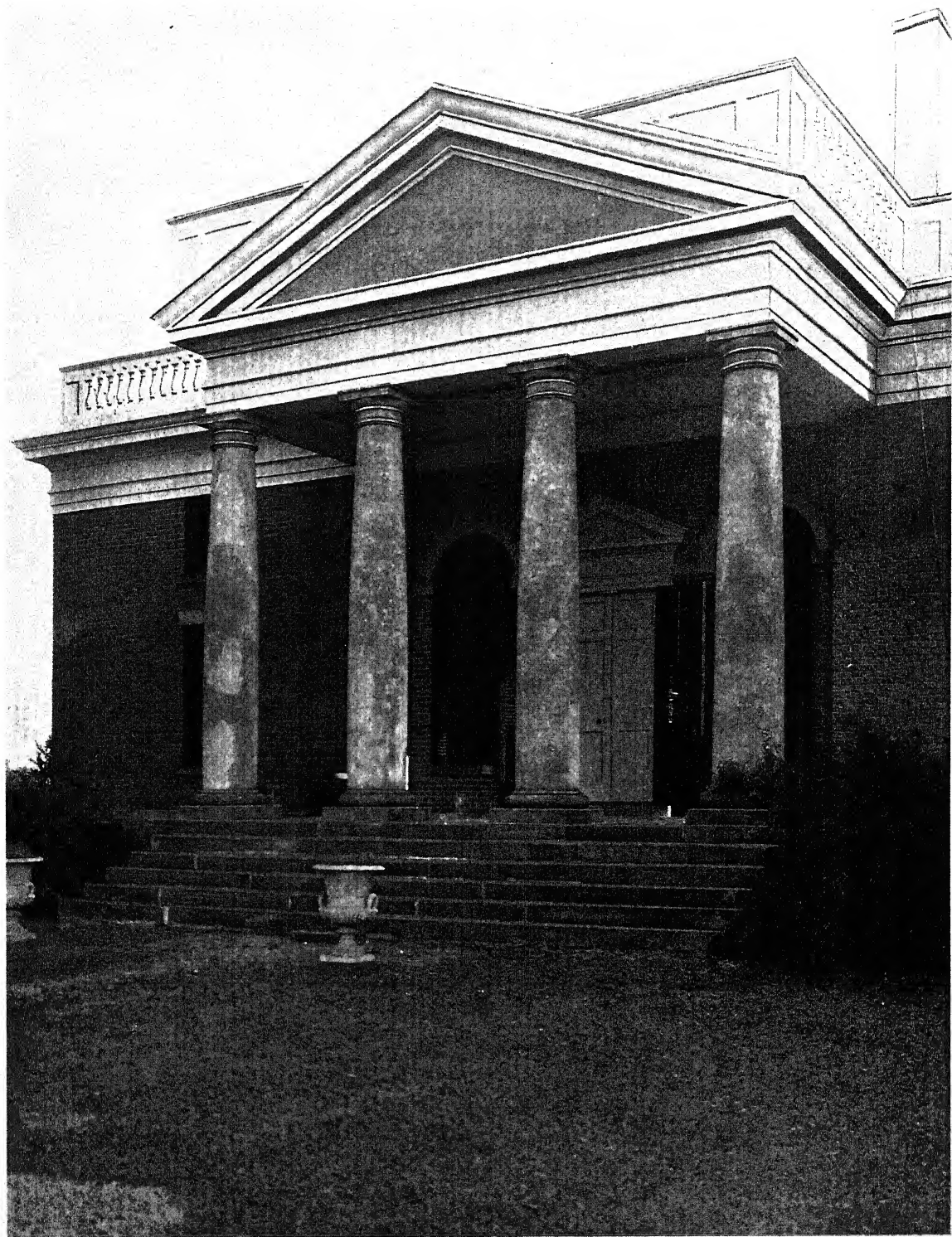


PLATE LXVII

Bremo: North Portico, facing on semicircular terrace

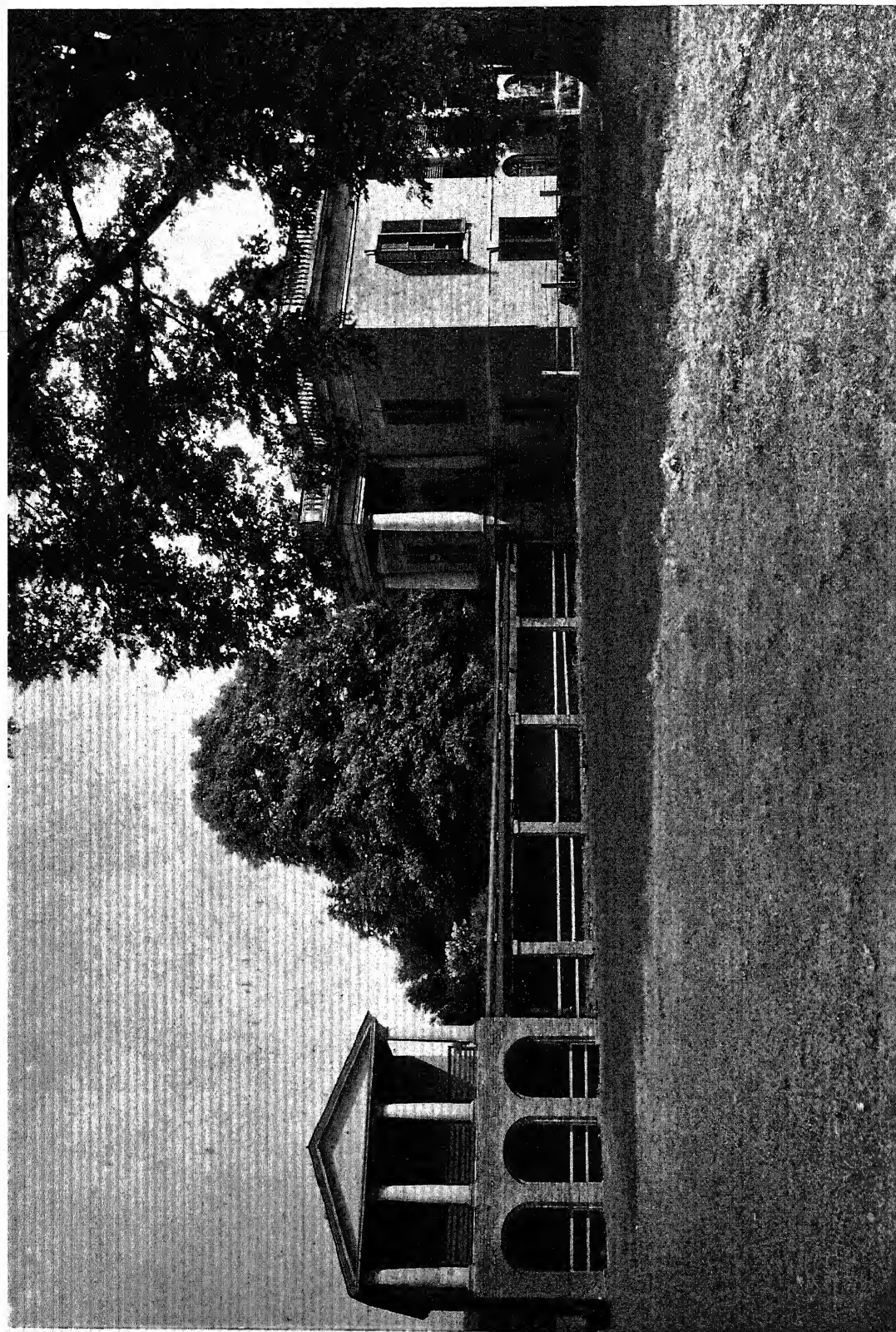


PLATE LXVIII

Bremond: River Front, showing main house and west pavilion connected by open passageway



PLATE LXIX
Brema: Ground Floor Corridor

RIVER FRONT

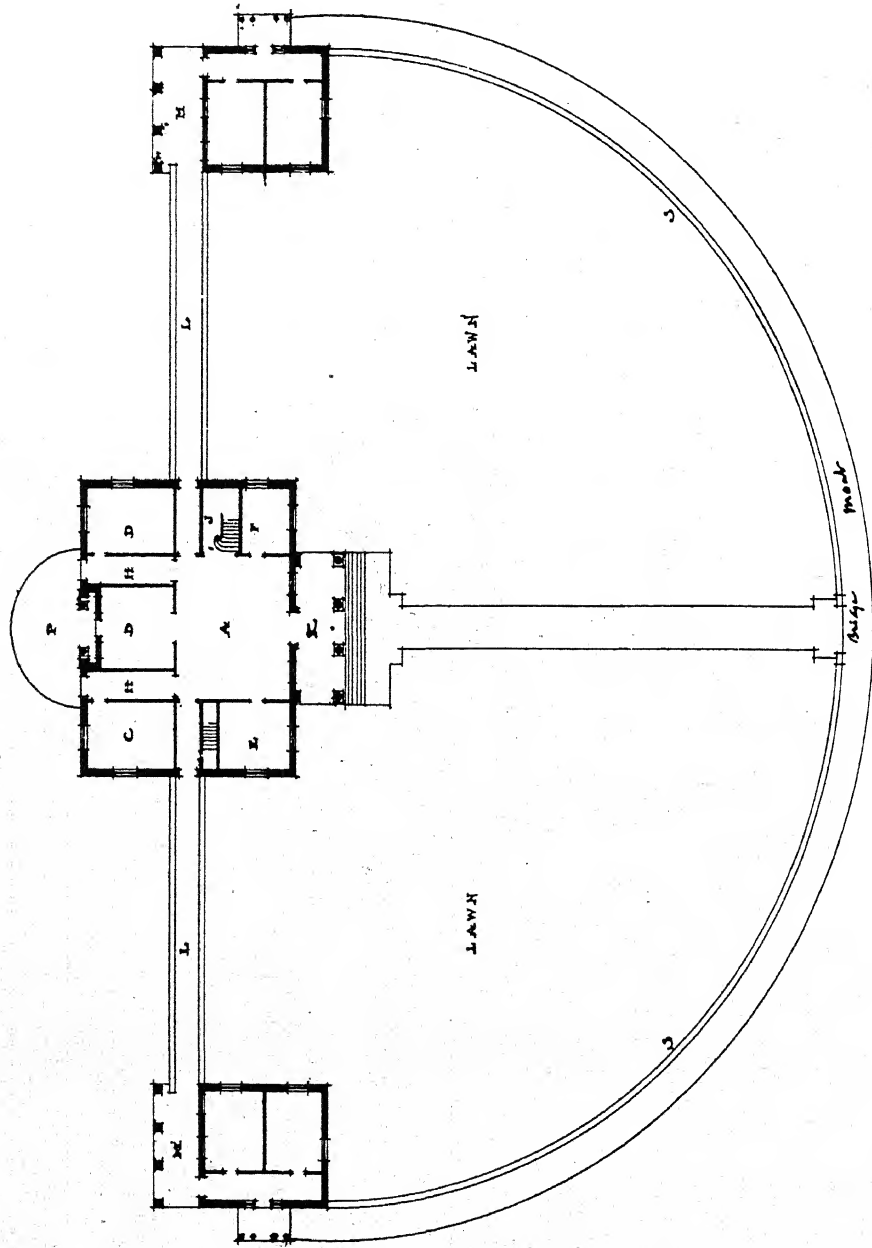


PLATE LXX

Bremo: Plan showing moat around semicircular terrace. From Plate I of *Jefferson As An Architect*, by Lambeth and Manning

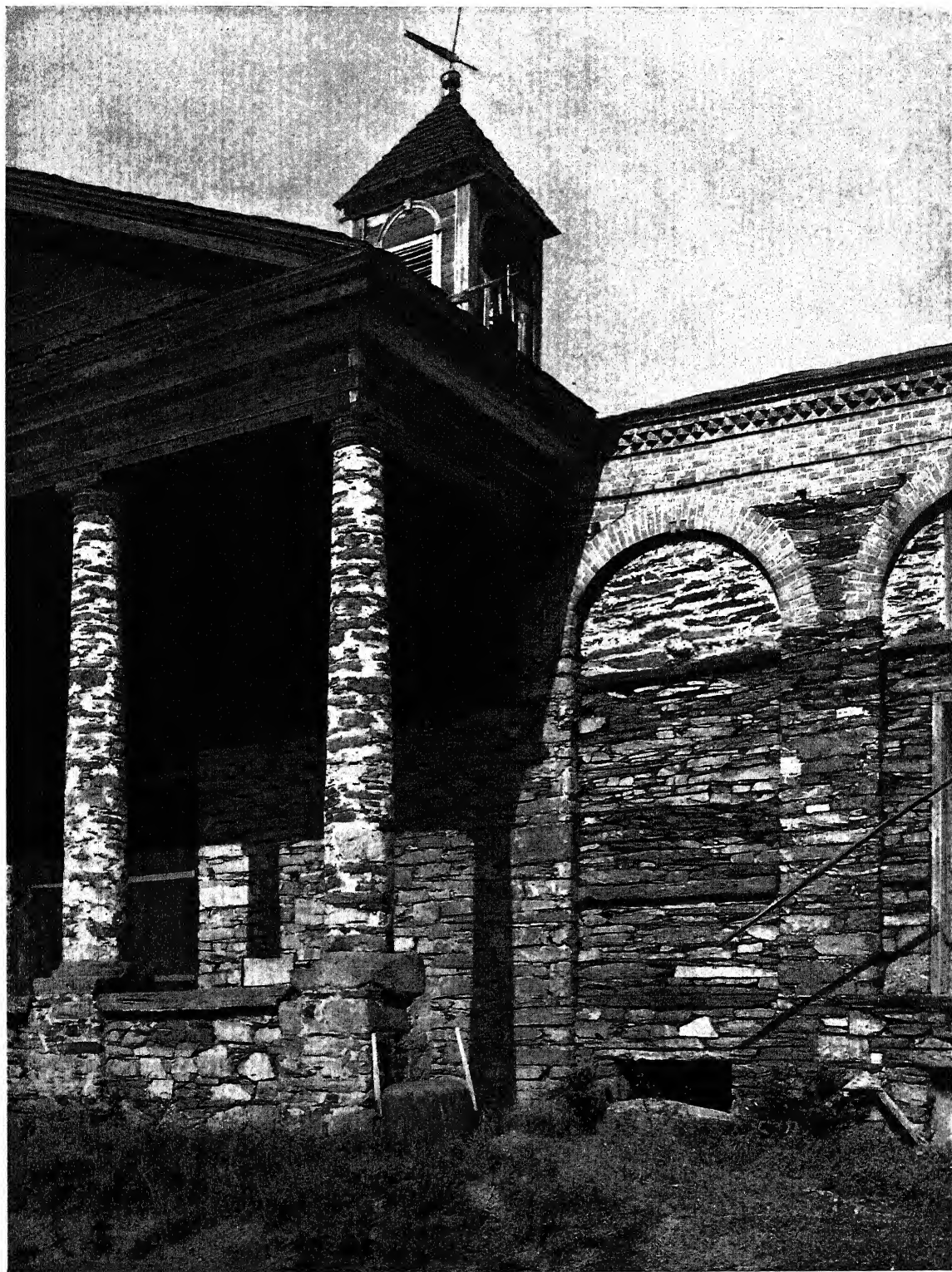


PLATE LXXI
Bremo: Detail of Stone Stable



PLATE LXXII

Barboursville: Columns, north portico of mansion destroyed by fire in 1884

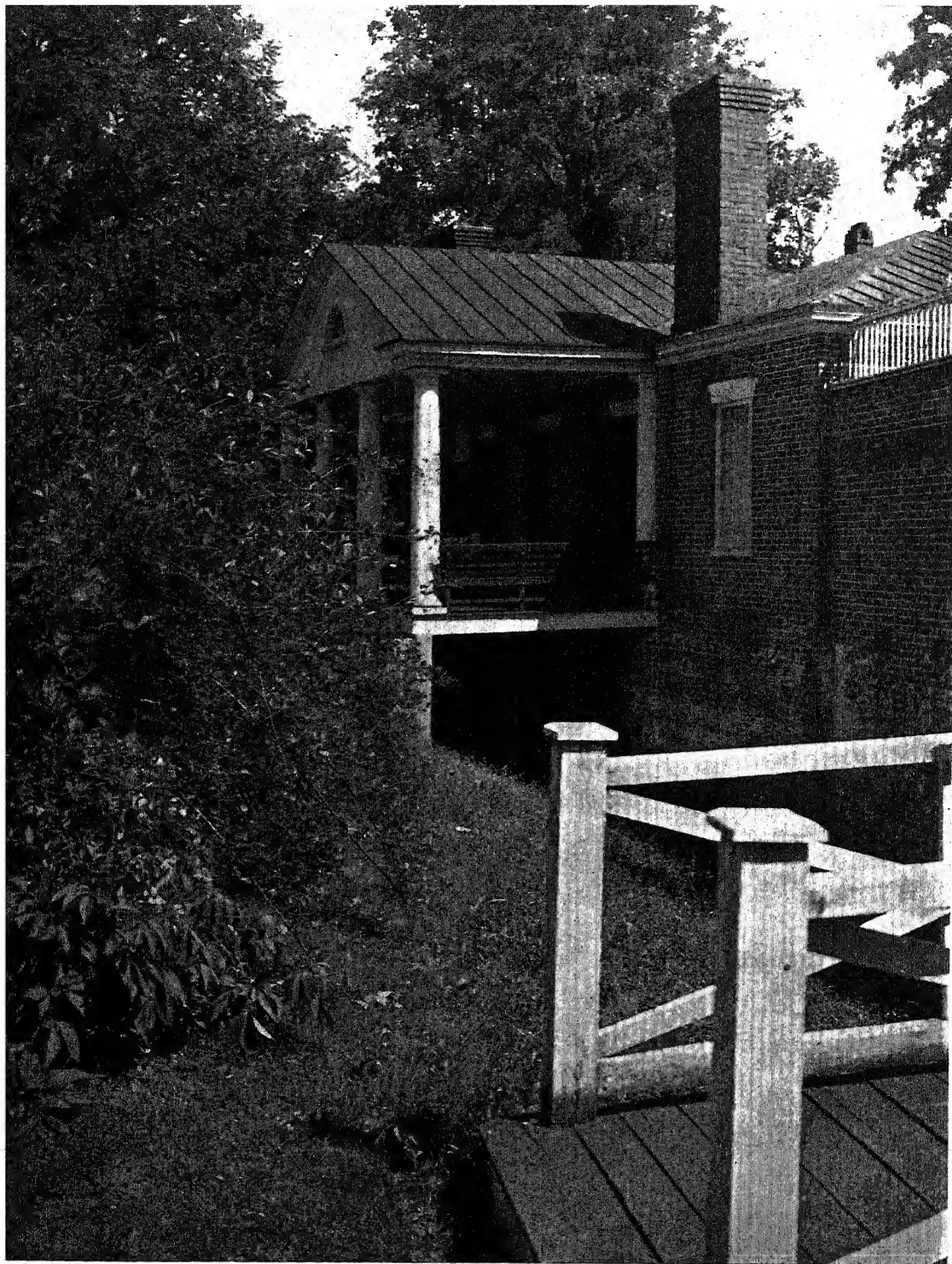


PLATE LXXIII

Barboursville: Former Service Wing. Moat is spanned by portico and bridge

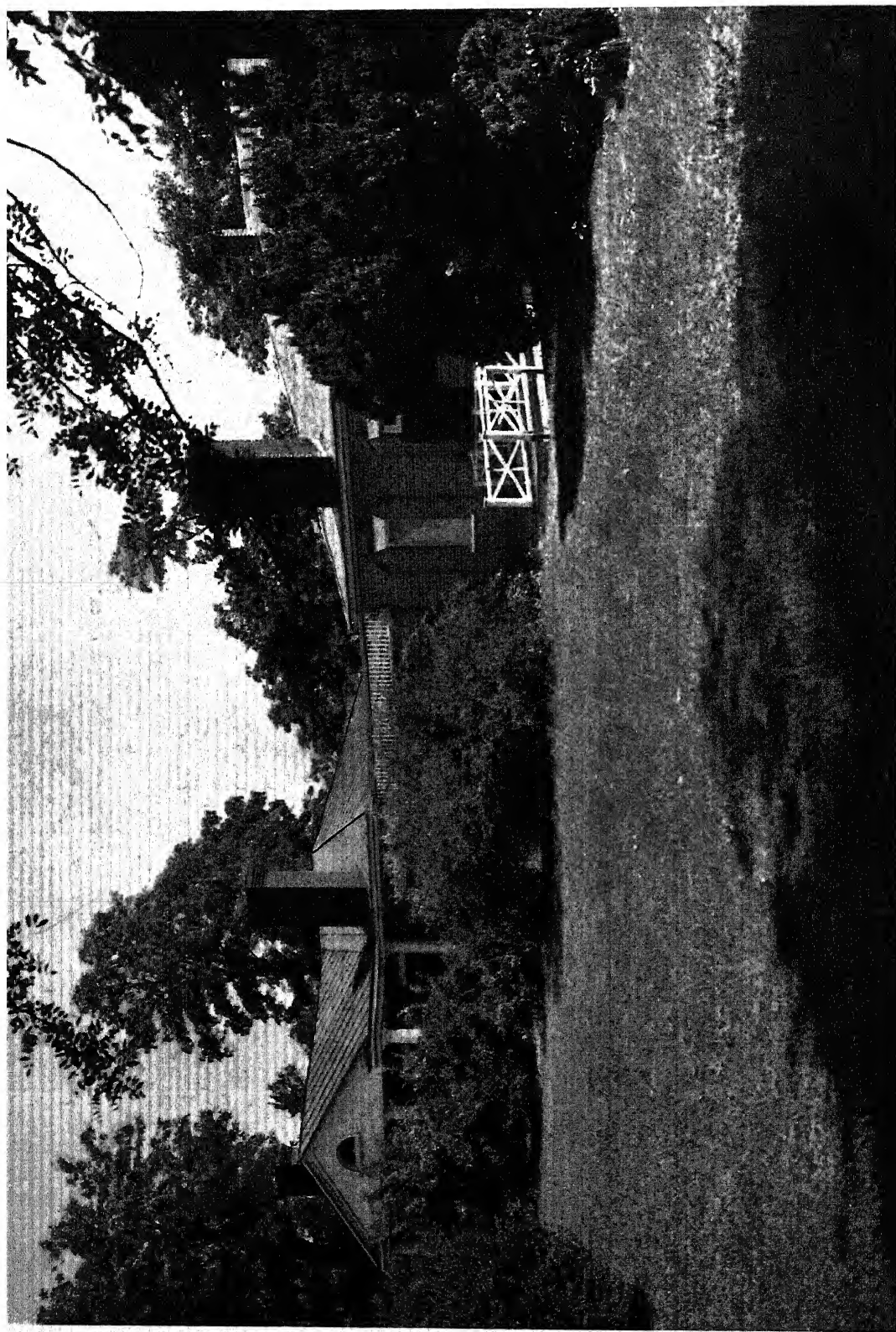


PLATE LXXIV

Barboursville: Former Service Wing. Occupied by the family since fire destroyed the mansion in 1884



PLATE LXXV
Barboursville: Rear of former Service Wing

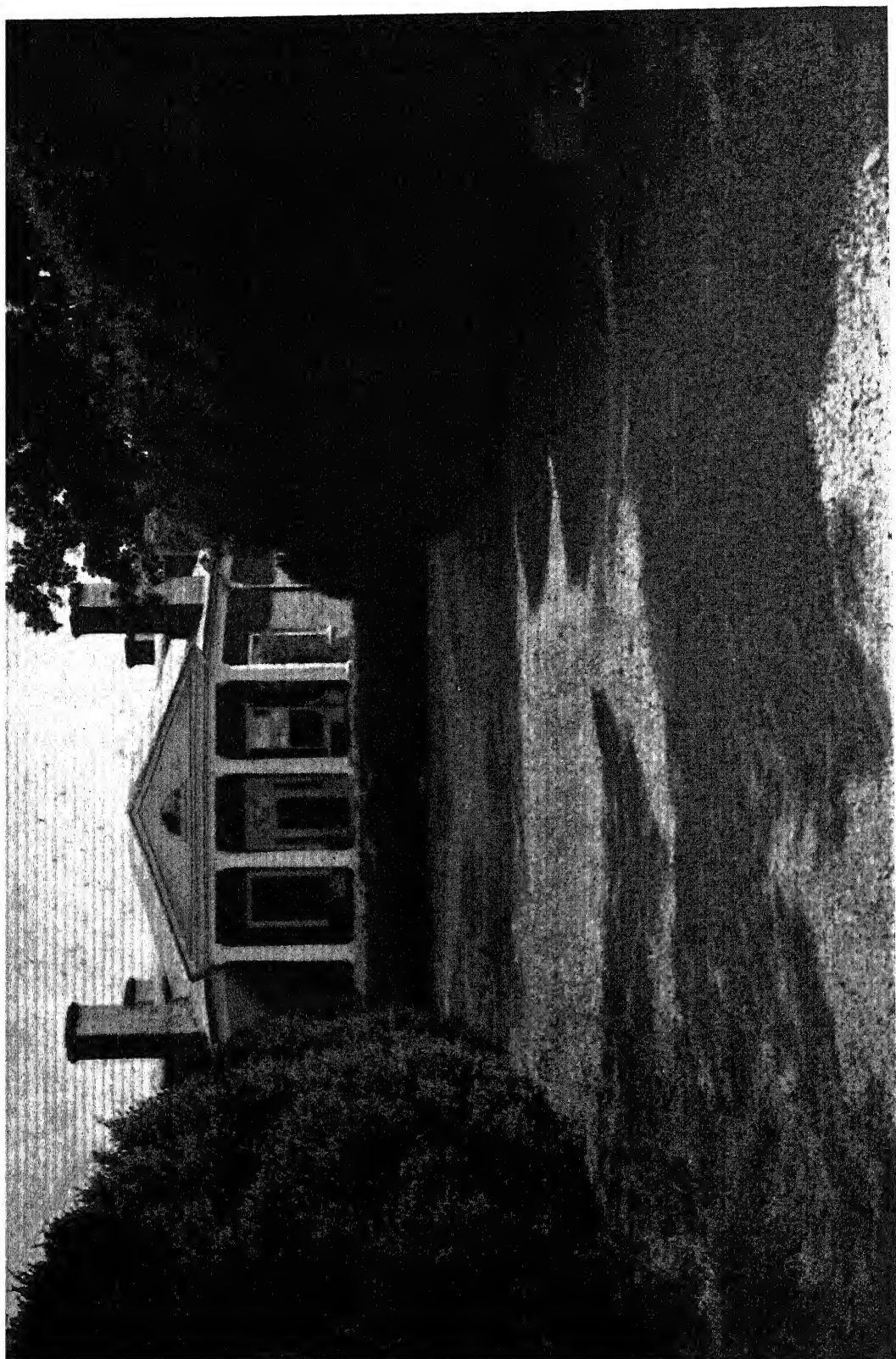


PLATE LXXVI

Poplar Forest: Jefferson's Octagonal House near Lynchburg. The approach is through an alley and a circular forecourt with a labyrinth of box

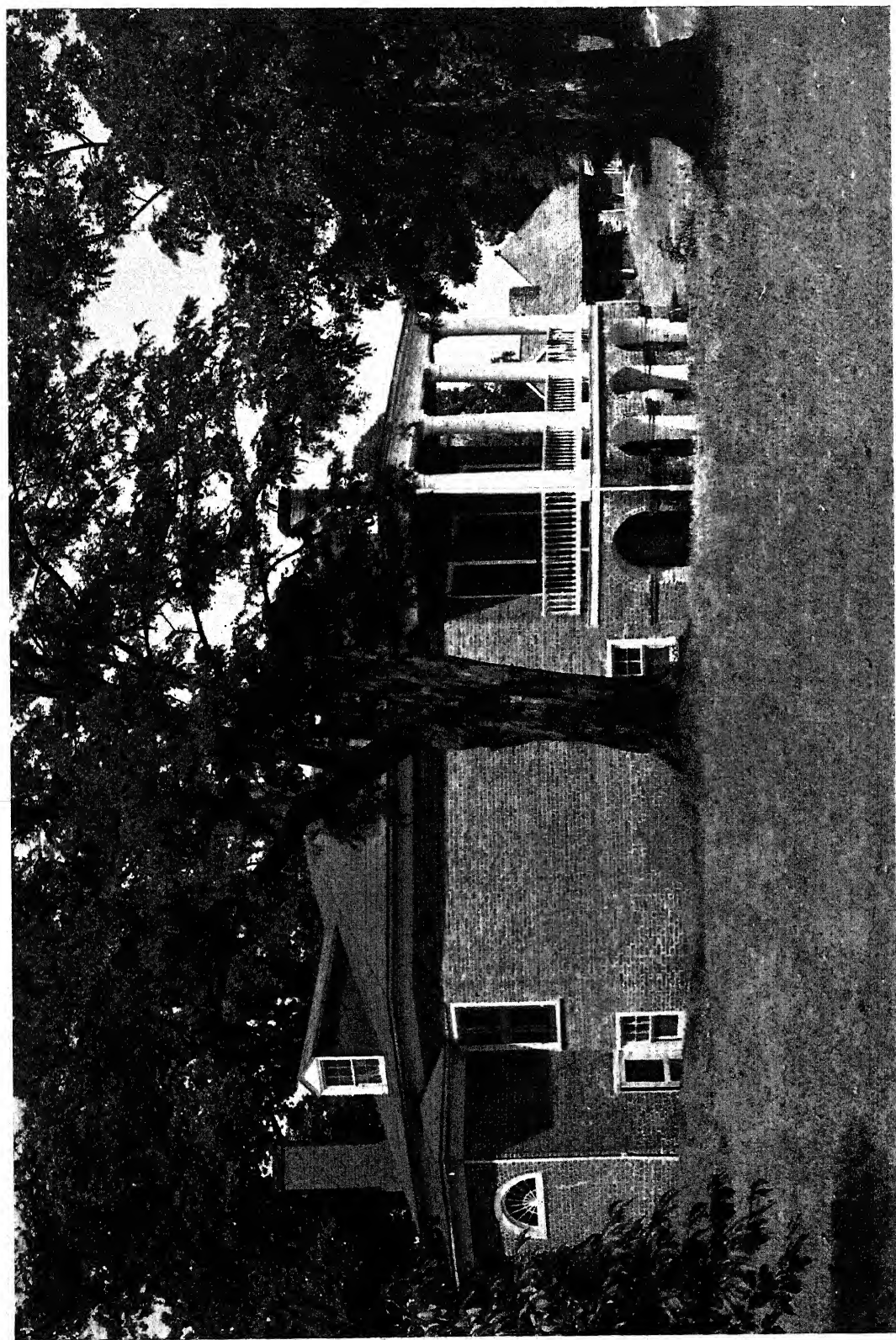


PLATE LXXVII

Poplar Forest: Rear of House. Two-story porch is made possible by depressed lawn. Rows of trees on banks were planted by Jefferson

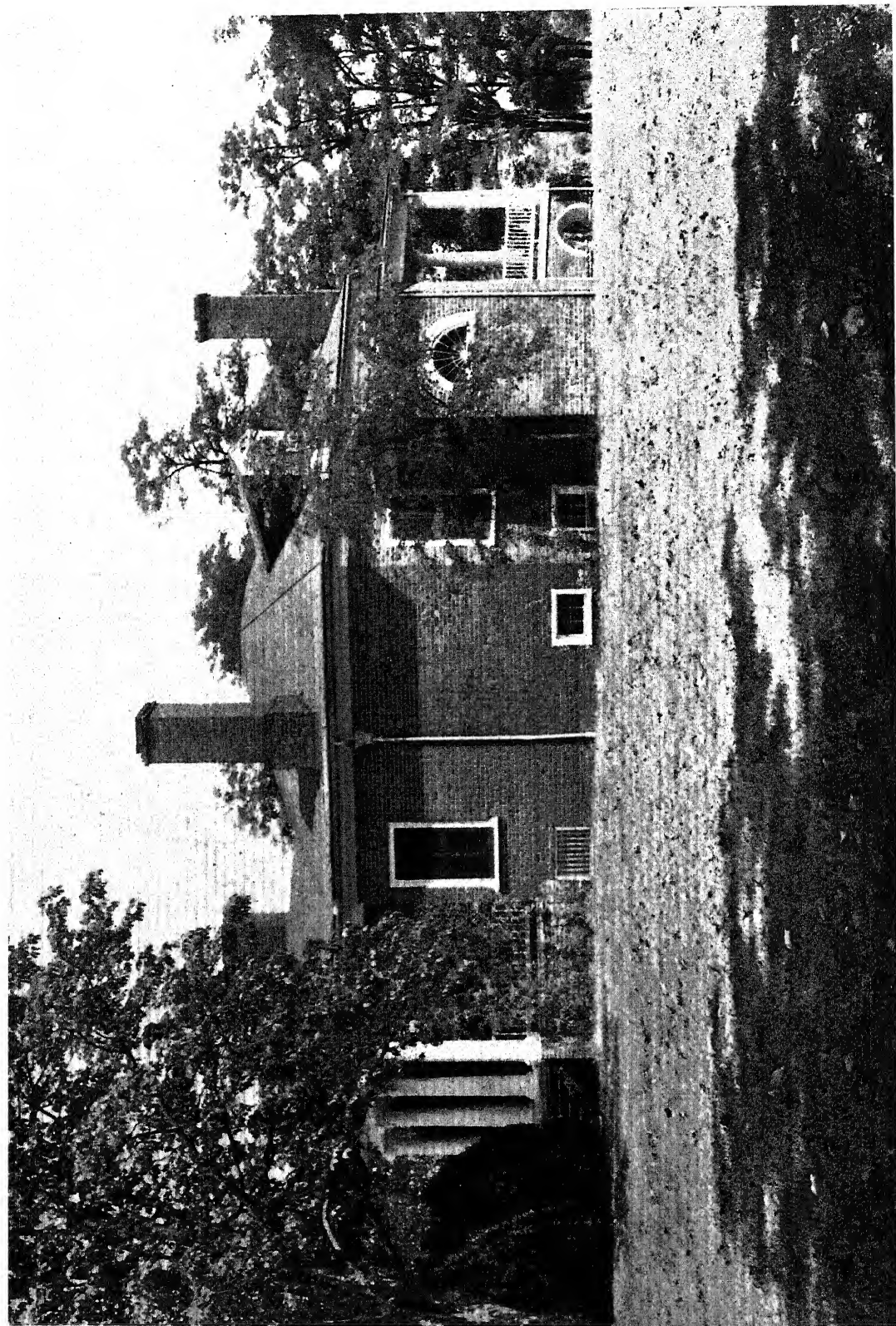


PLATE LXXVIII
Poplar Forest: West Side of House

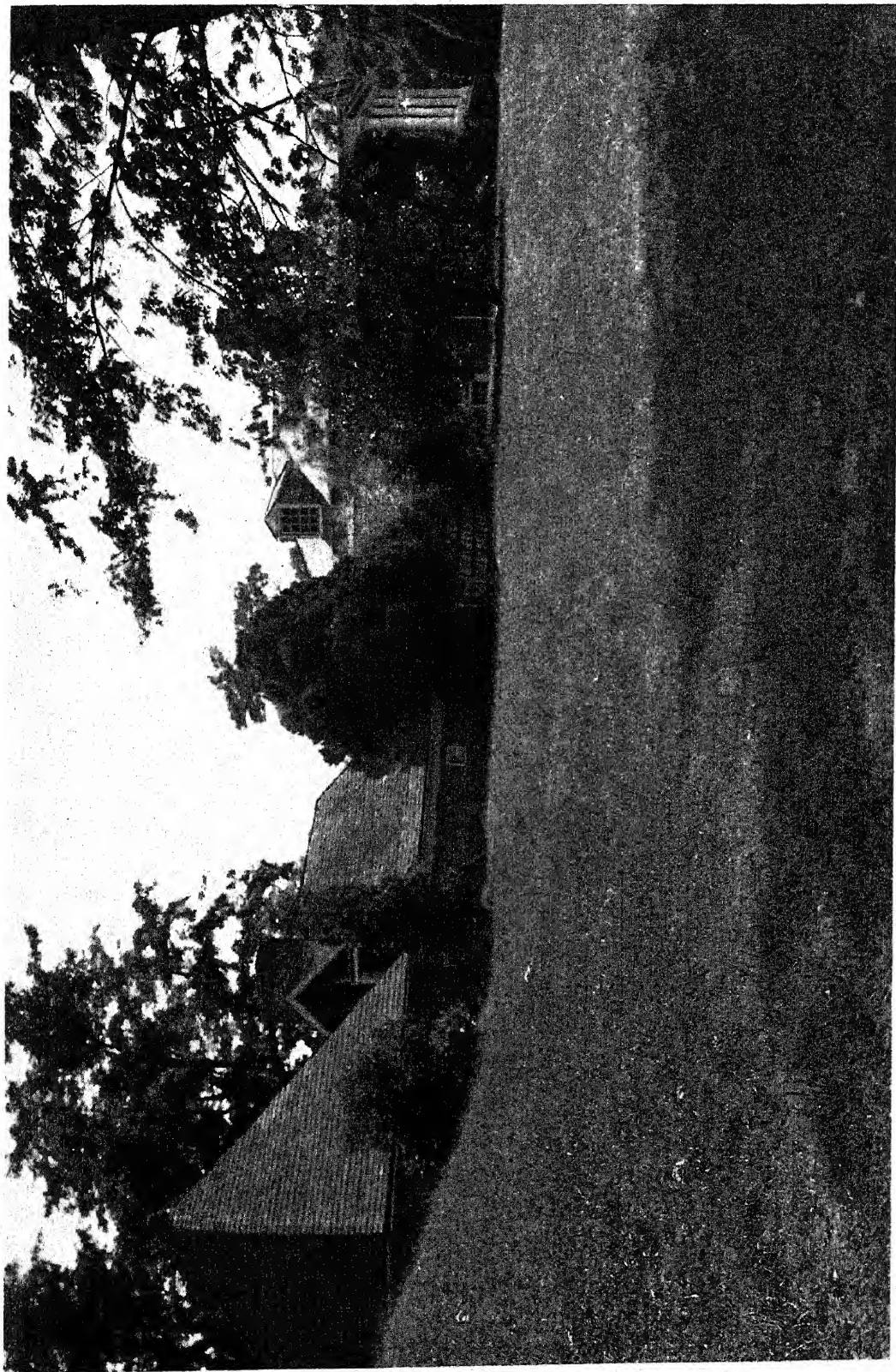


PLATE LXXIX
Poplar Forest: View from east, showing service buildings

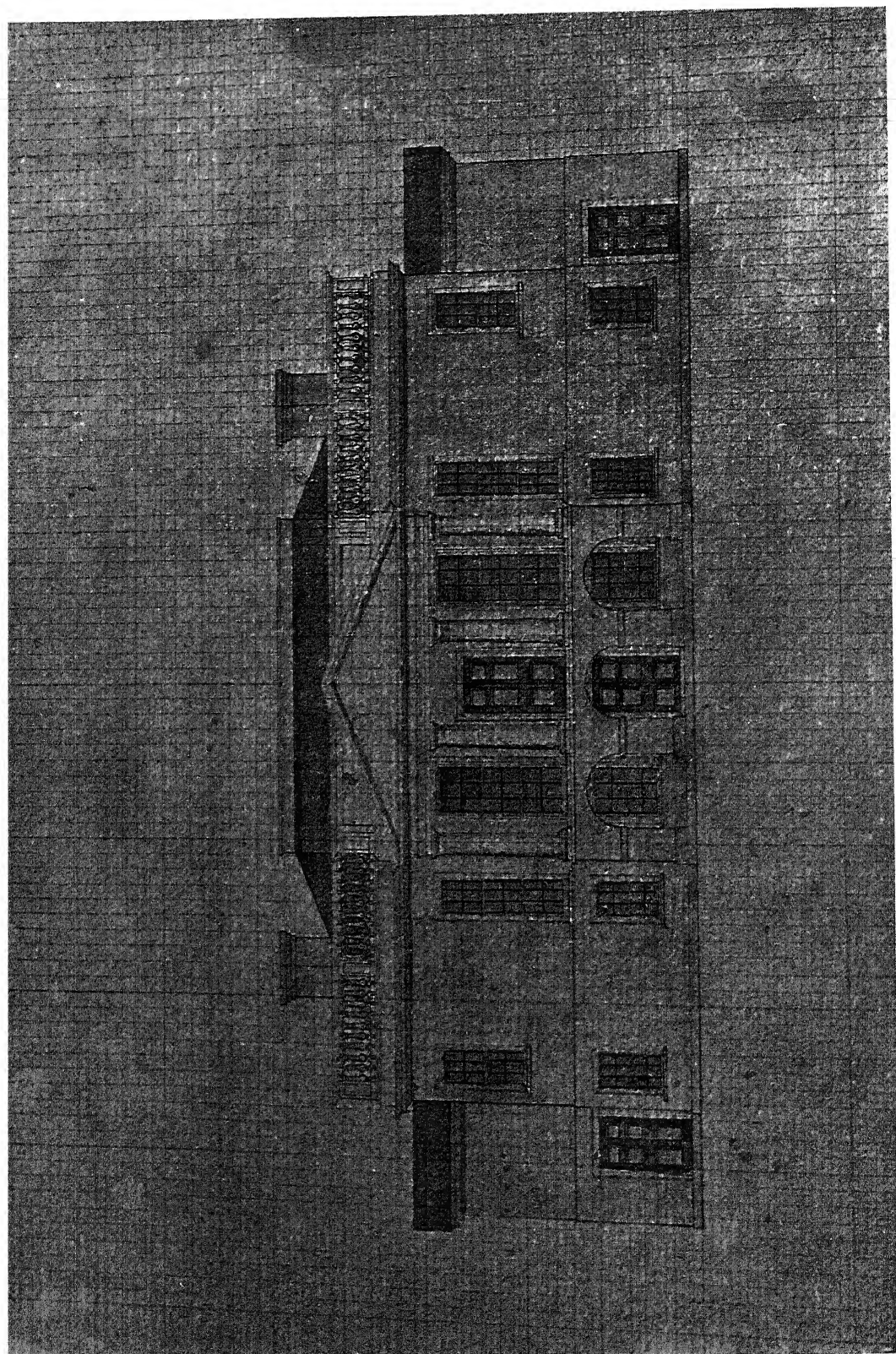


PLATE LXXX

Poplar Forest: Elevation of garden front. From drawing by Jefferson's granddaughter, Cornelia J. Randolph, about 1820



PLATE LXXXI

Edgehill: The home of Thomas Mann Randolph, Jr., who married Jefferson's daughter, Martha

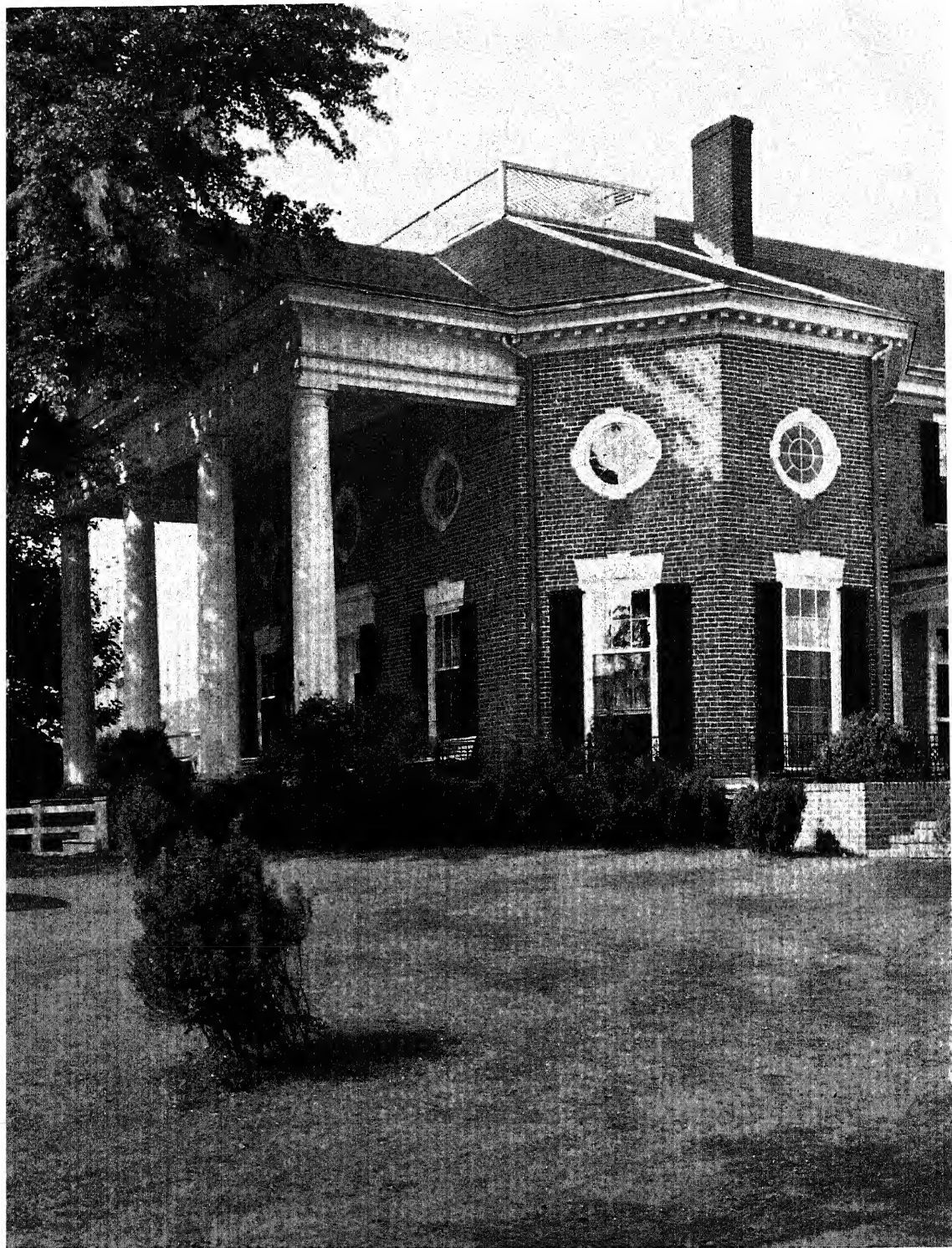


PLATE LXXXII

Farmington: Front addition with octagonal ends and portico was designed by Jefferson for George Divers

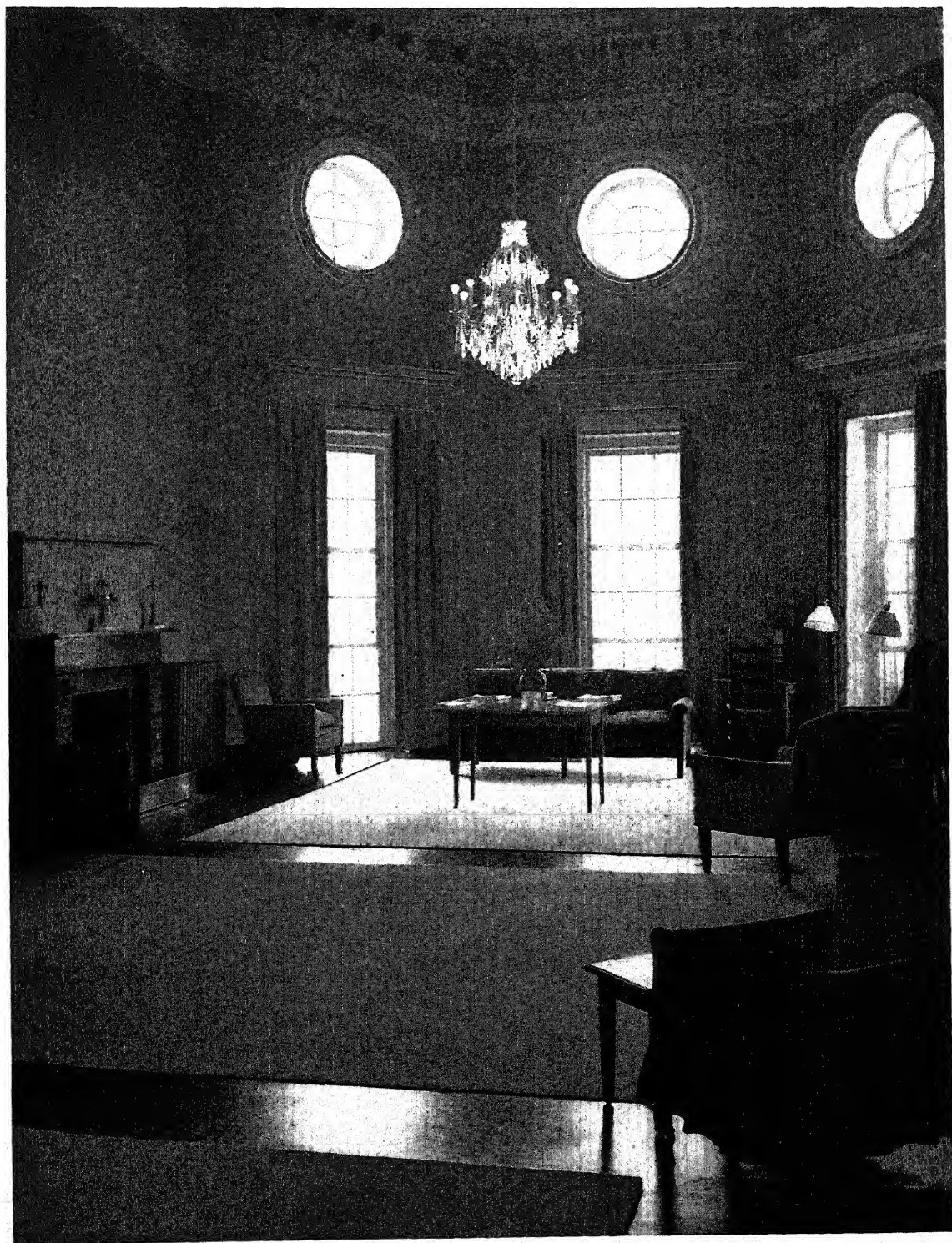


PLATE LXXXIII

Farmington: Drawing-Room, which now occupies the entire front addition
designed by Jefferson

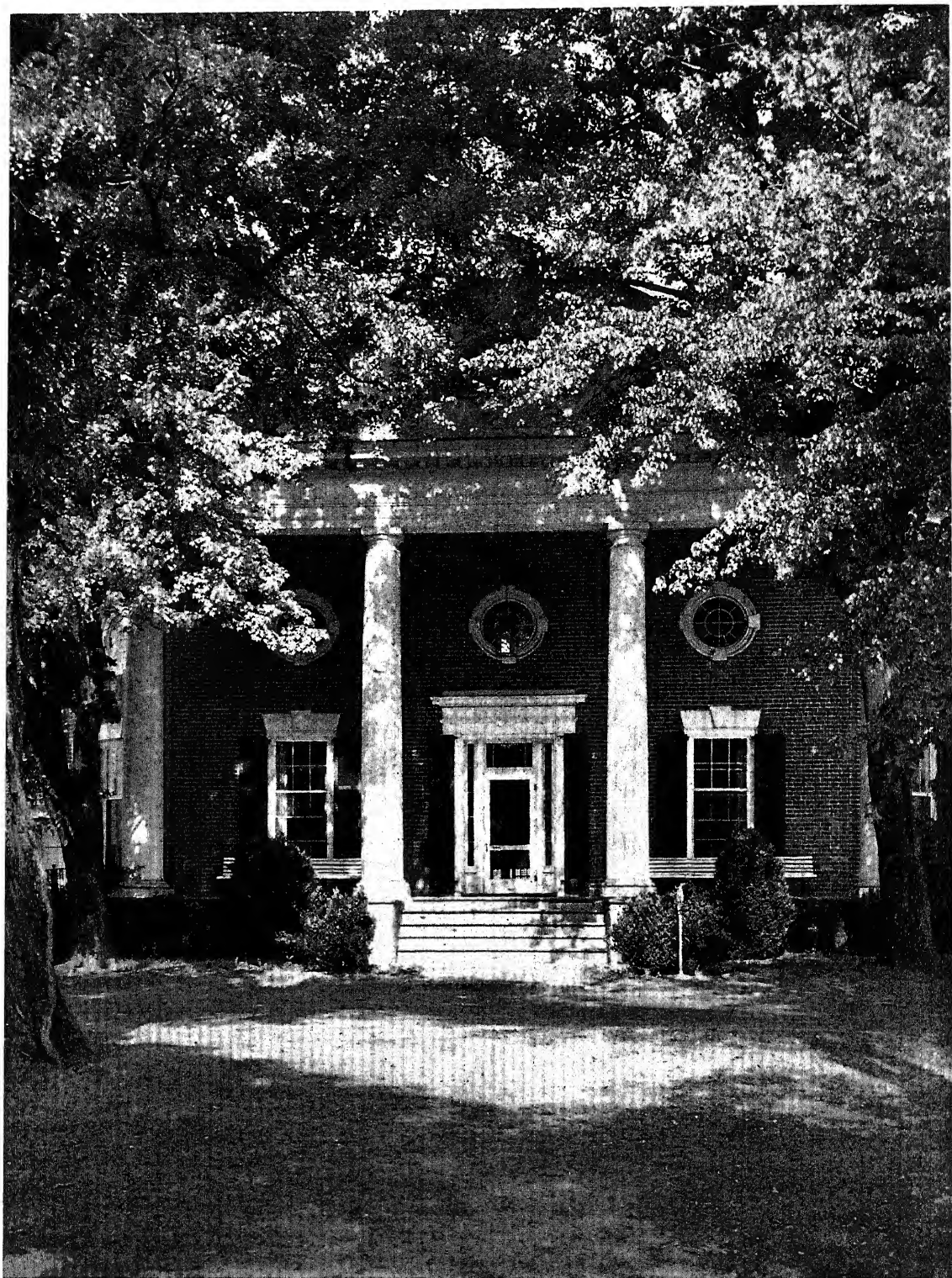


PLATE LXXXIV
Farmington: Front Portico

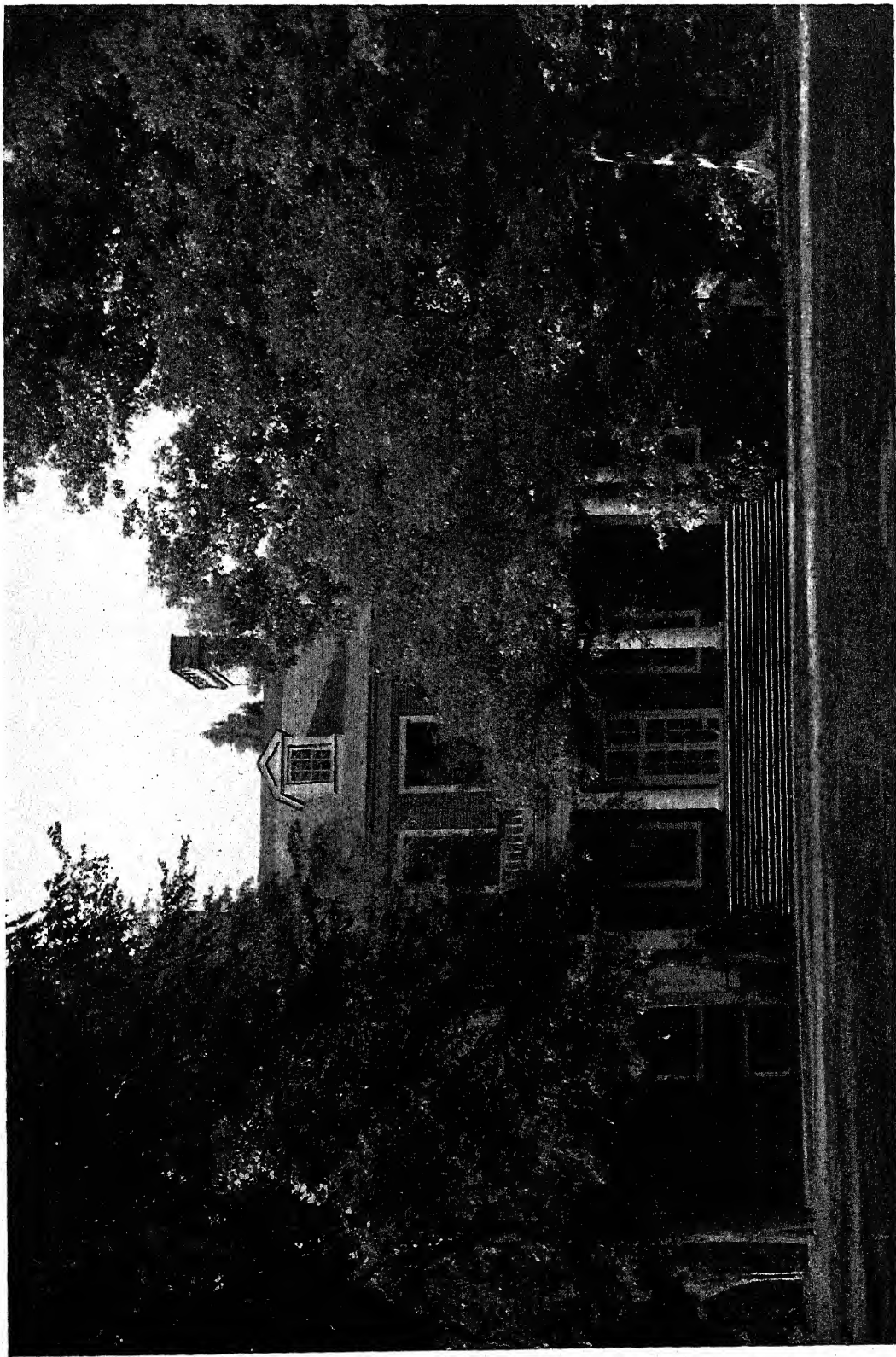


PLATE LXXXV

Redlands: Built by Robert Carter. No documents exist to prove plan was Jefferson's, but evidence points to him

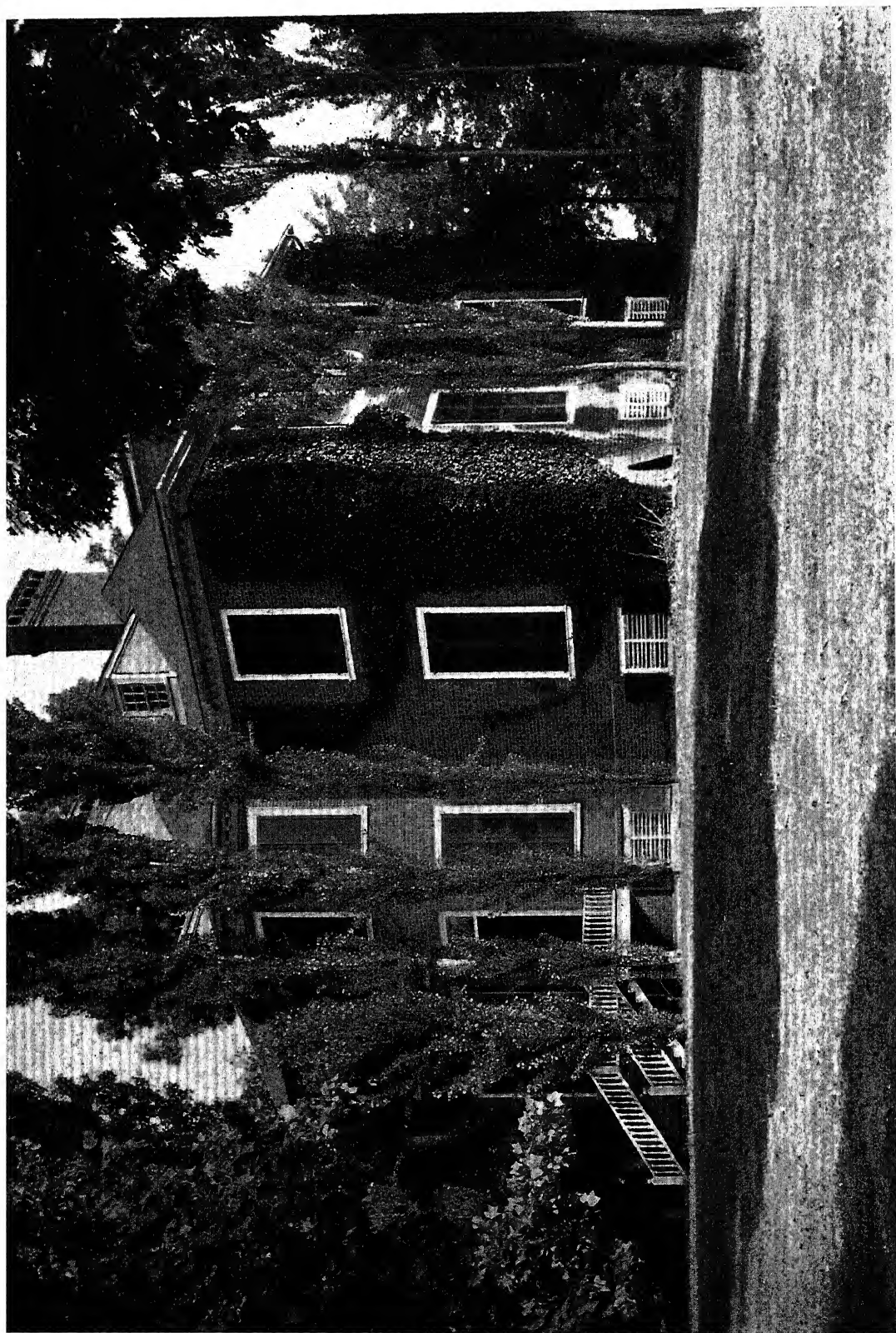


PLATE LXXXVI

Redlands: Rear of house. The rounding bay is strongly reminiscent of Jefferson's work

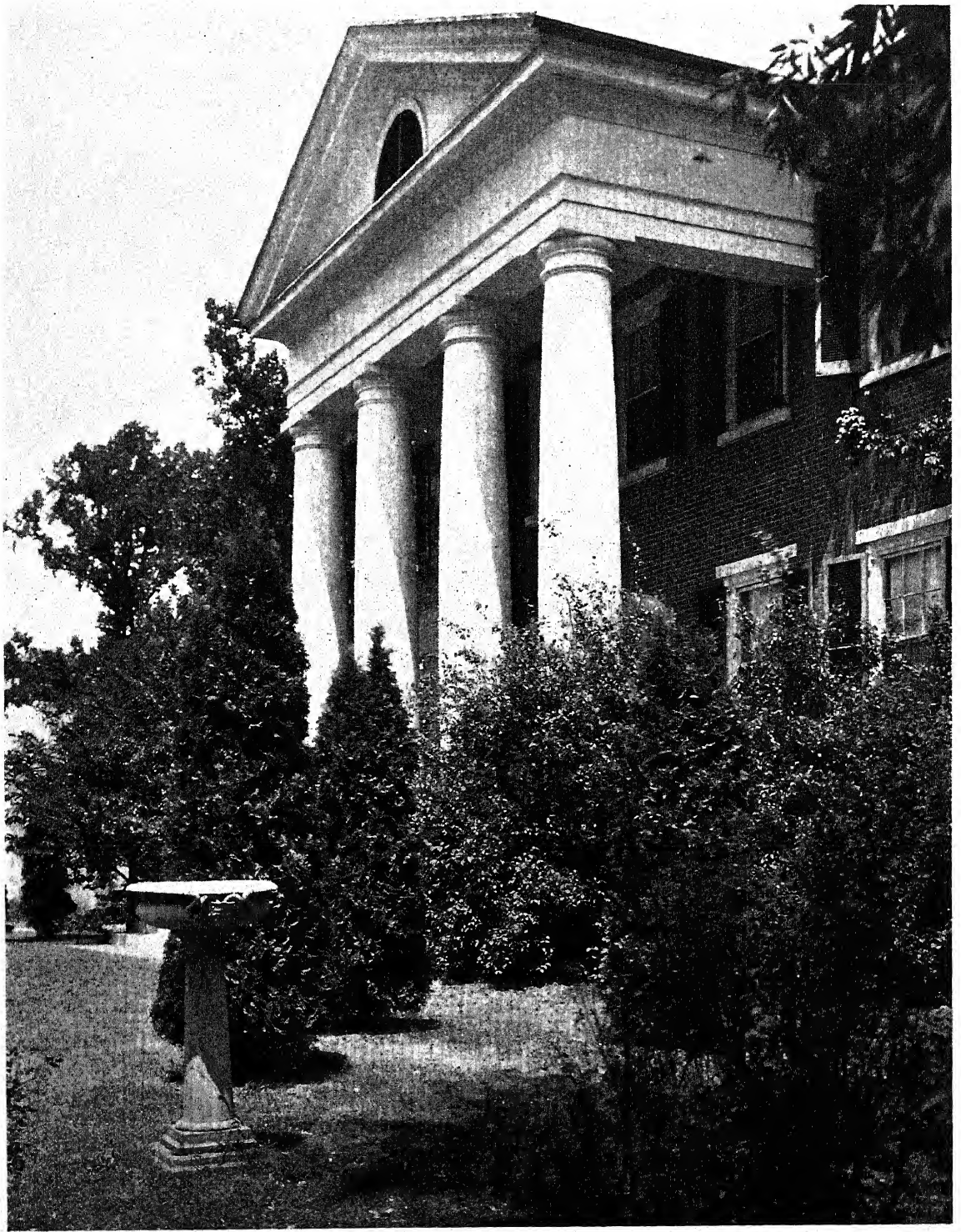


PLATE LXXXVII

Estouteville: The portico and other features of house reflect Jefferson's influence, but no proof of his authorship is known

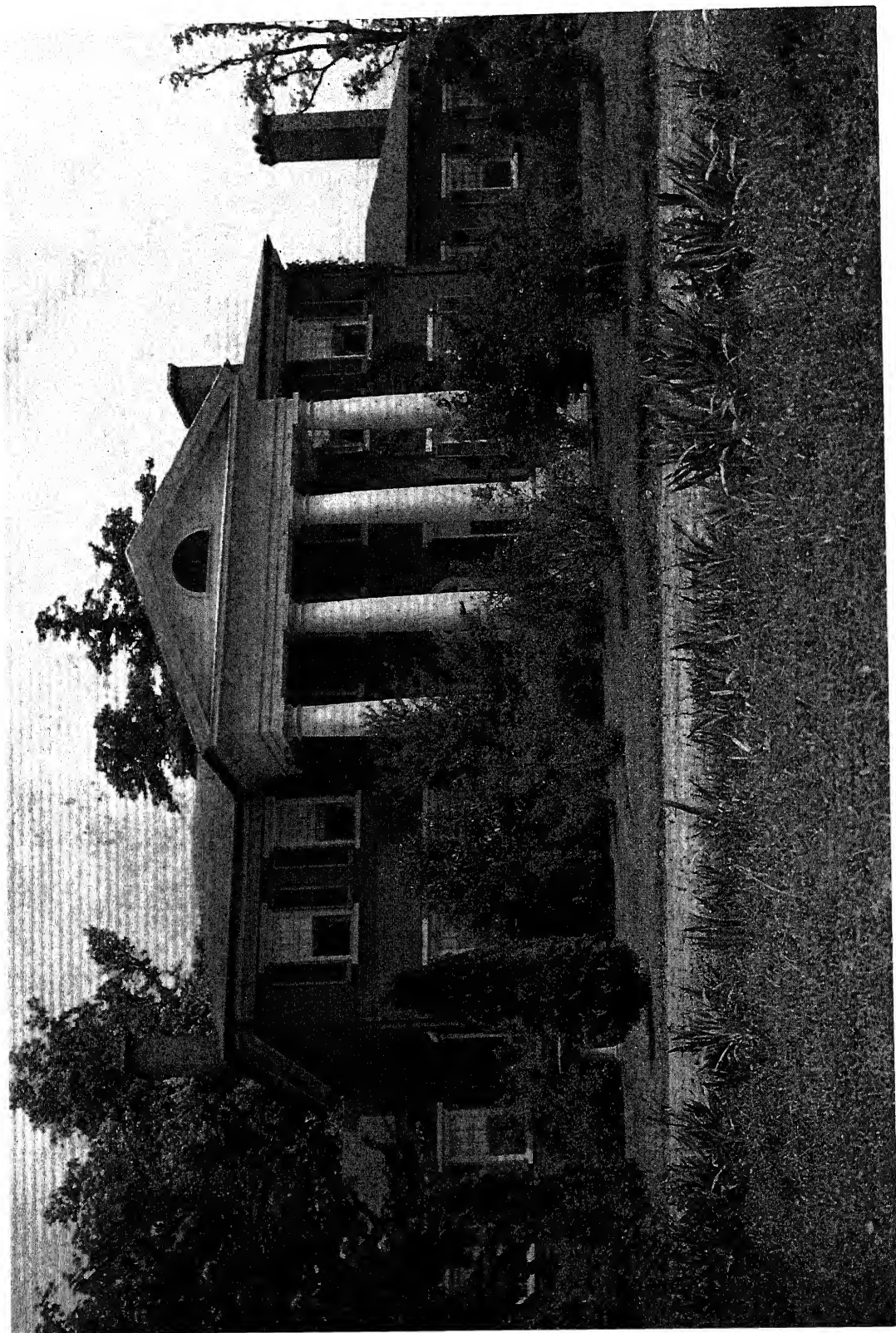


PLATE LXXXVIII

Estouteville: The beautiful house, essentially Jeffersonian in design, was begun about 1815

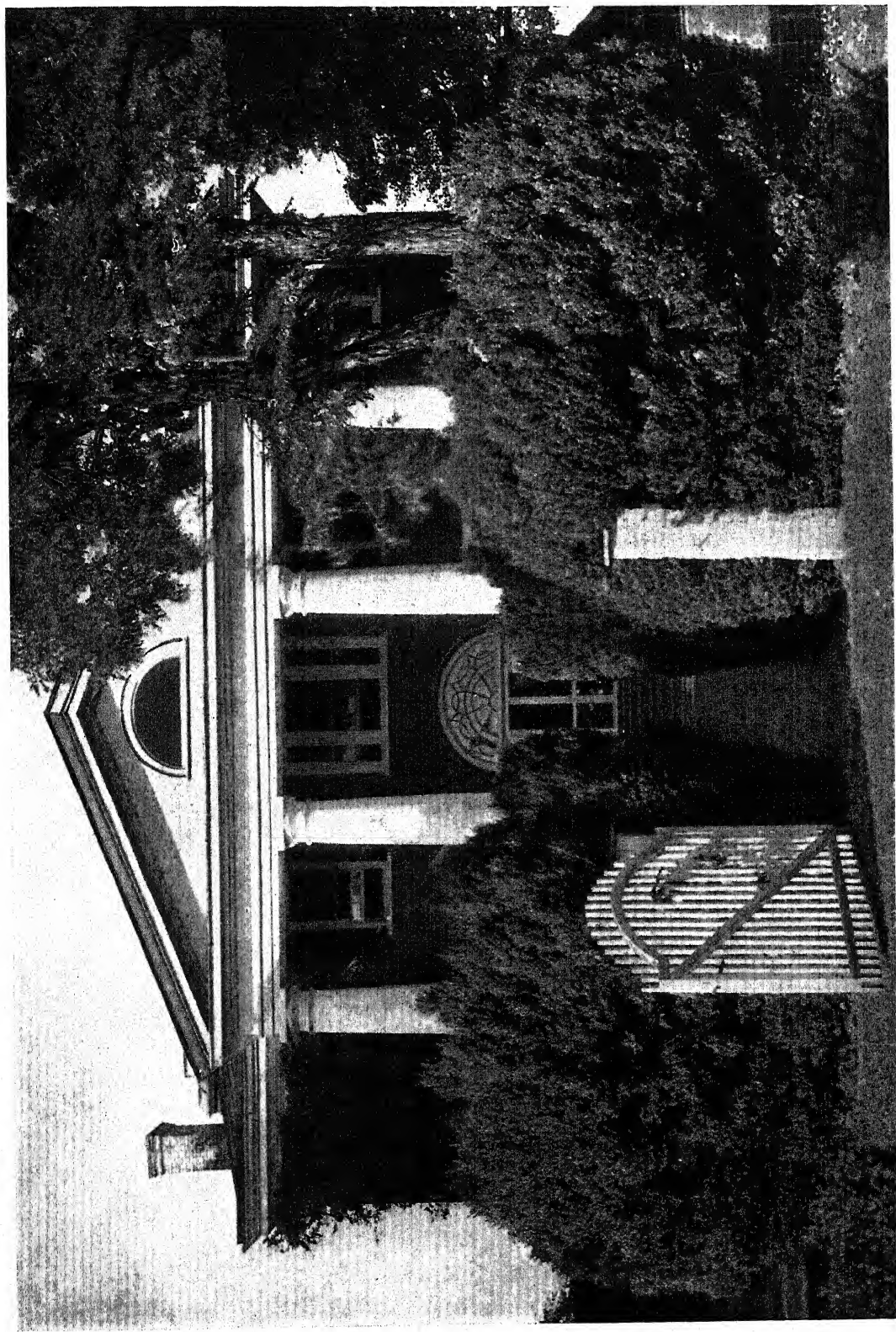


PLATE LXXXIX

Frascati: Built for Judge Philip Pendleton Barbour. It is strongly Jeffersonian in style, and was built by workmen from the University of Virginia

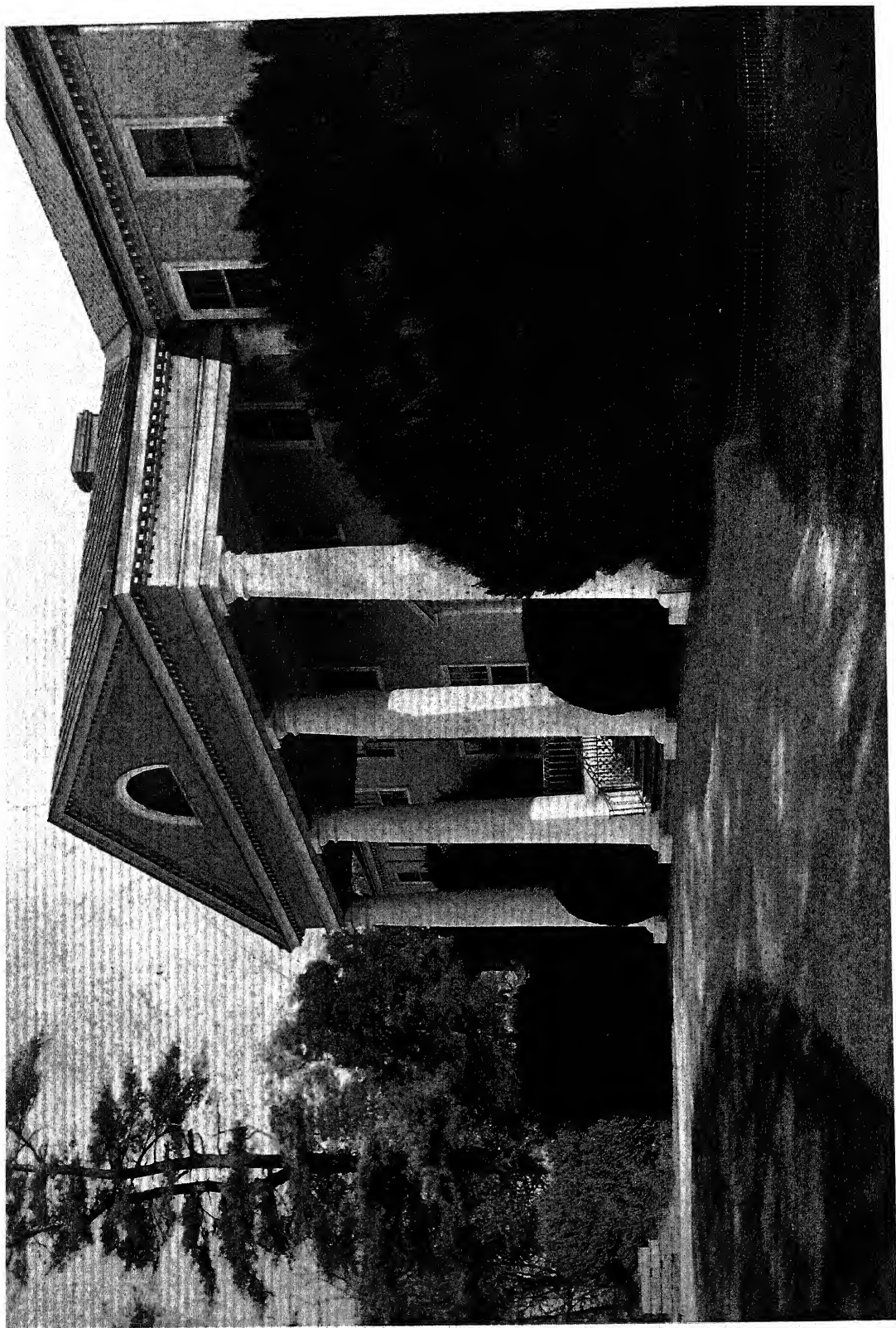


PLATE XC

Montpelier: Home of James Madison. The portico was probably designed by Jefferson

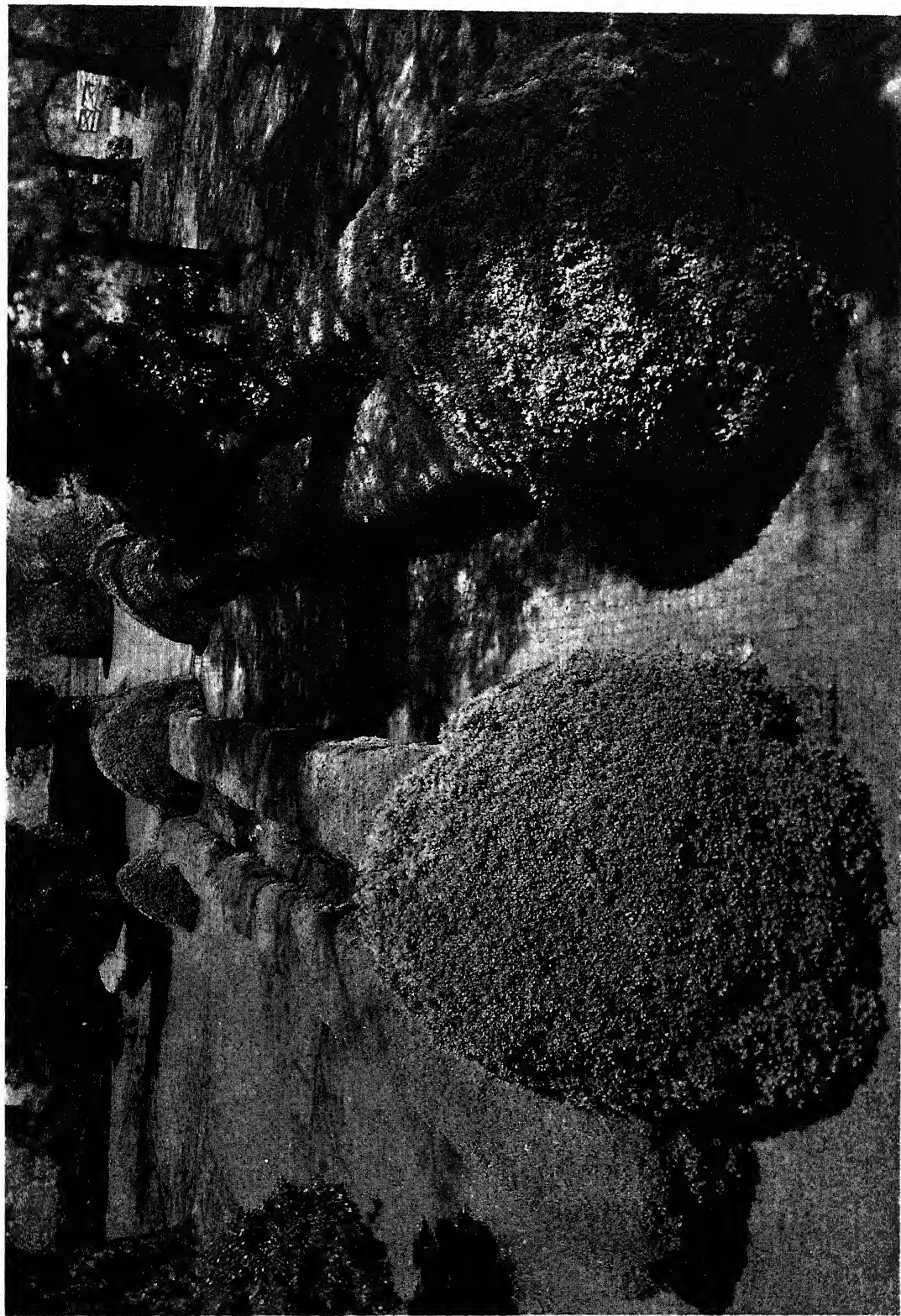


PLATE XCI

Ash Lawn: Box hedges forming approach to home of James Monroe

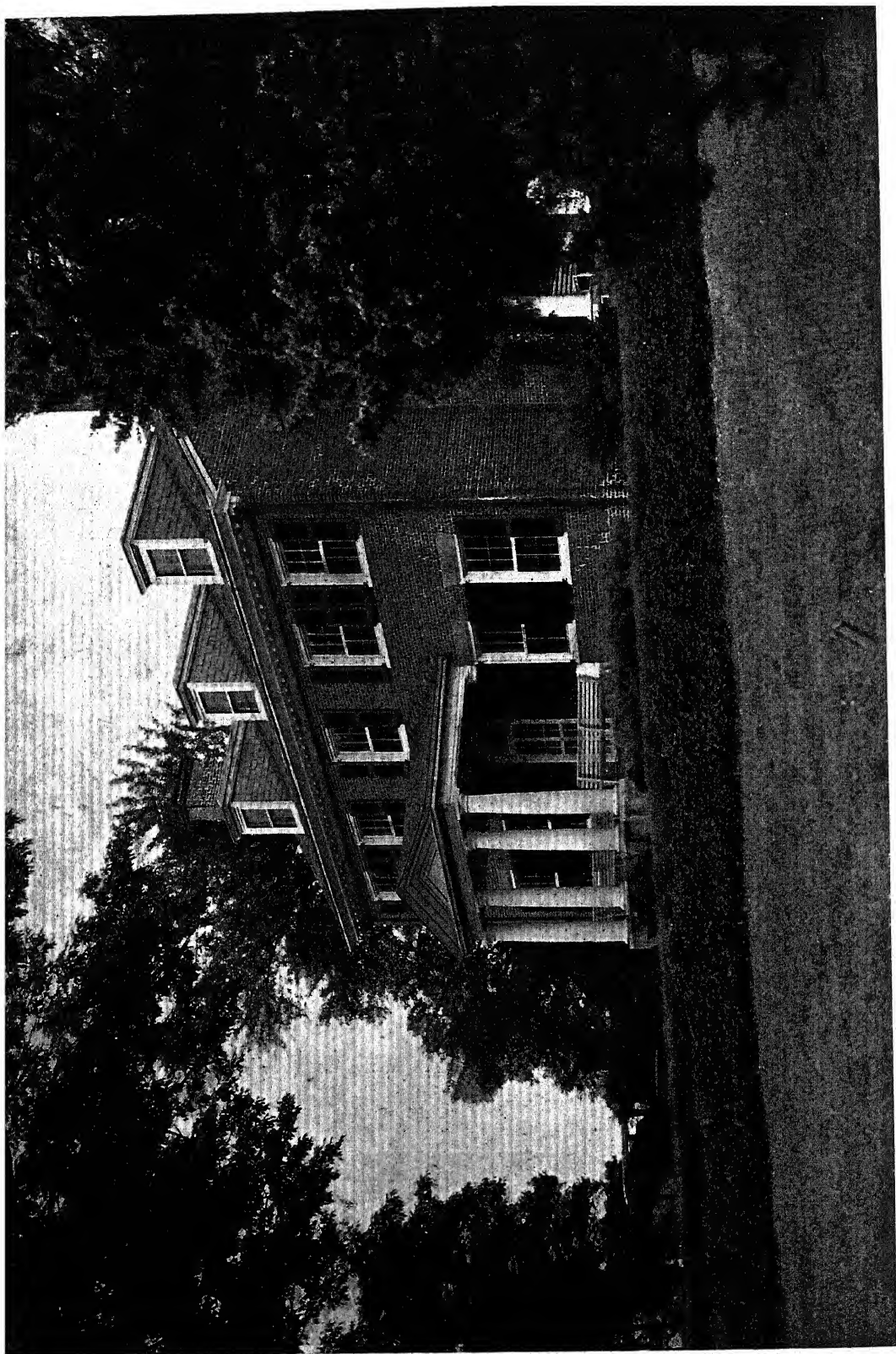


PLATE XCII

Morven: Said to have been designed by Jefferson for David Higginbotham. Built on Carter's Mountain, near Charlottesville

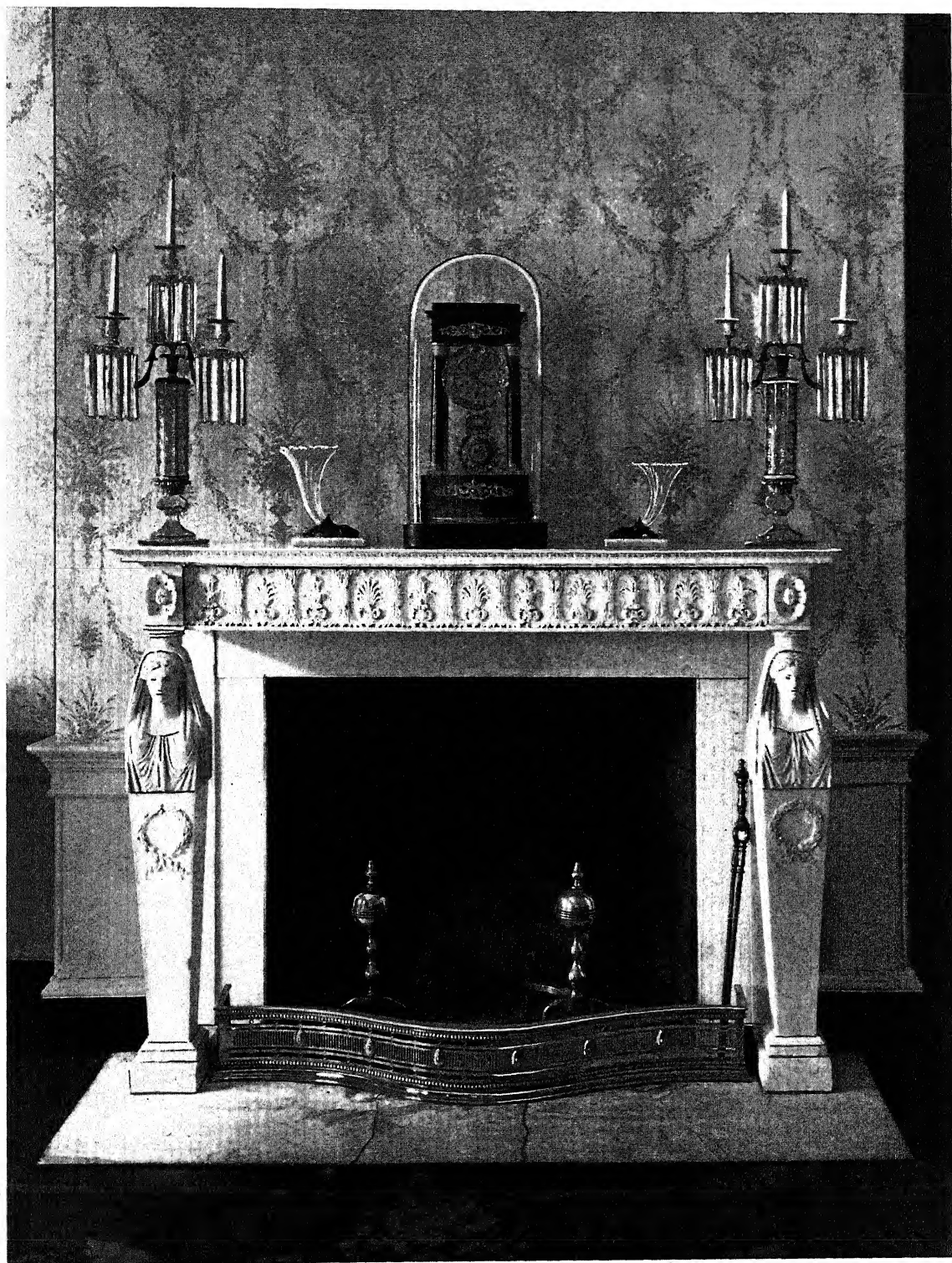


PLATE XCIII

Morven: Marble Mantel in drawing-room ordered from Paris by Jefferson

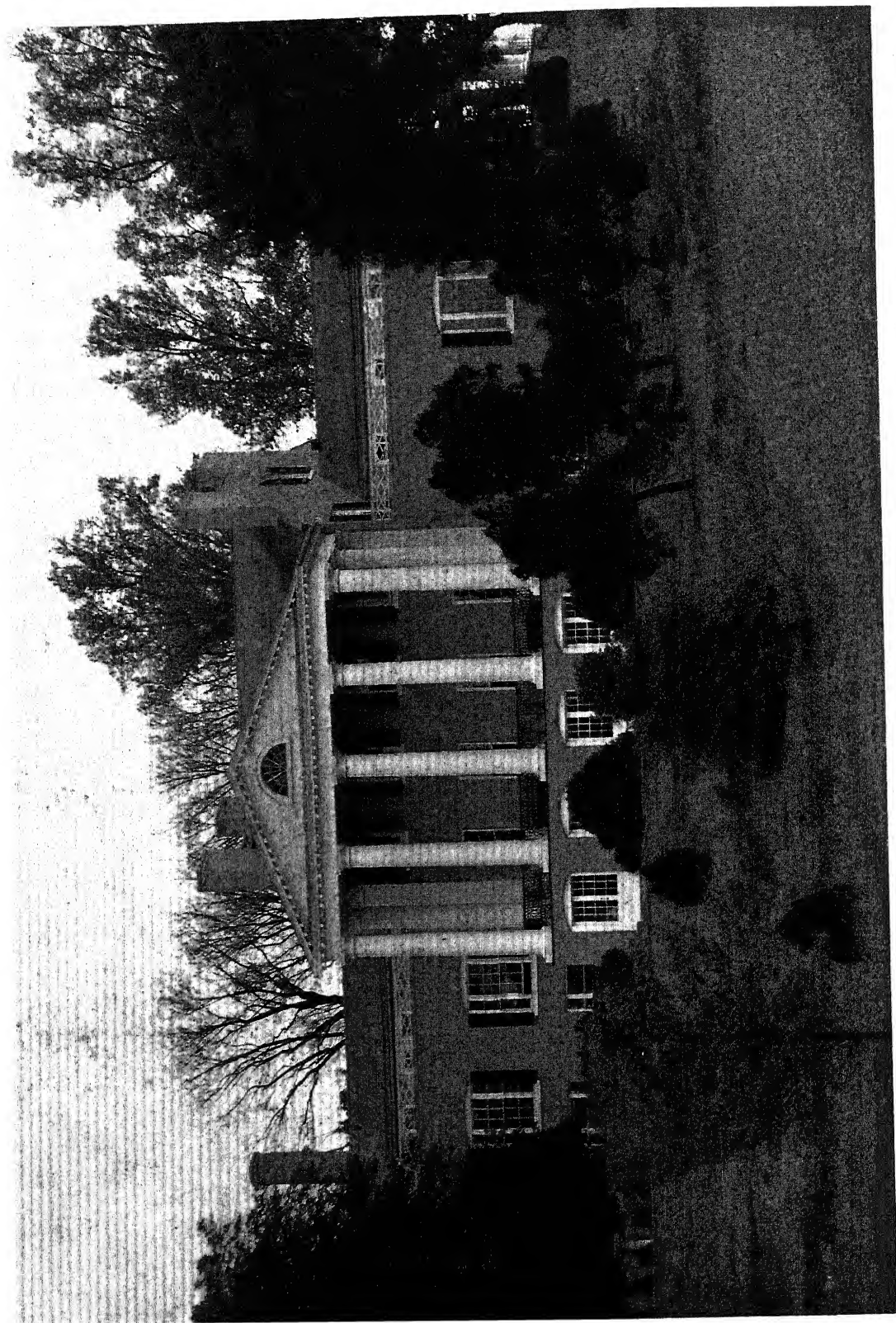


PLATE XCIV

Oak Hill: Home of James Monroe after retiring from the Presidency. Influence of Jefferson's later work is evident

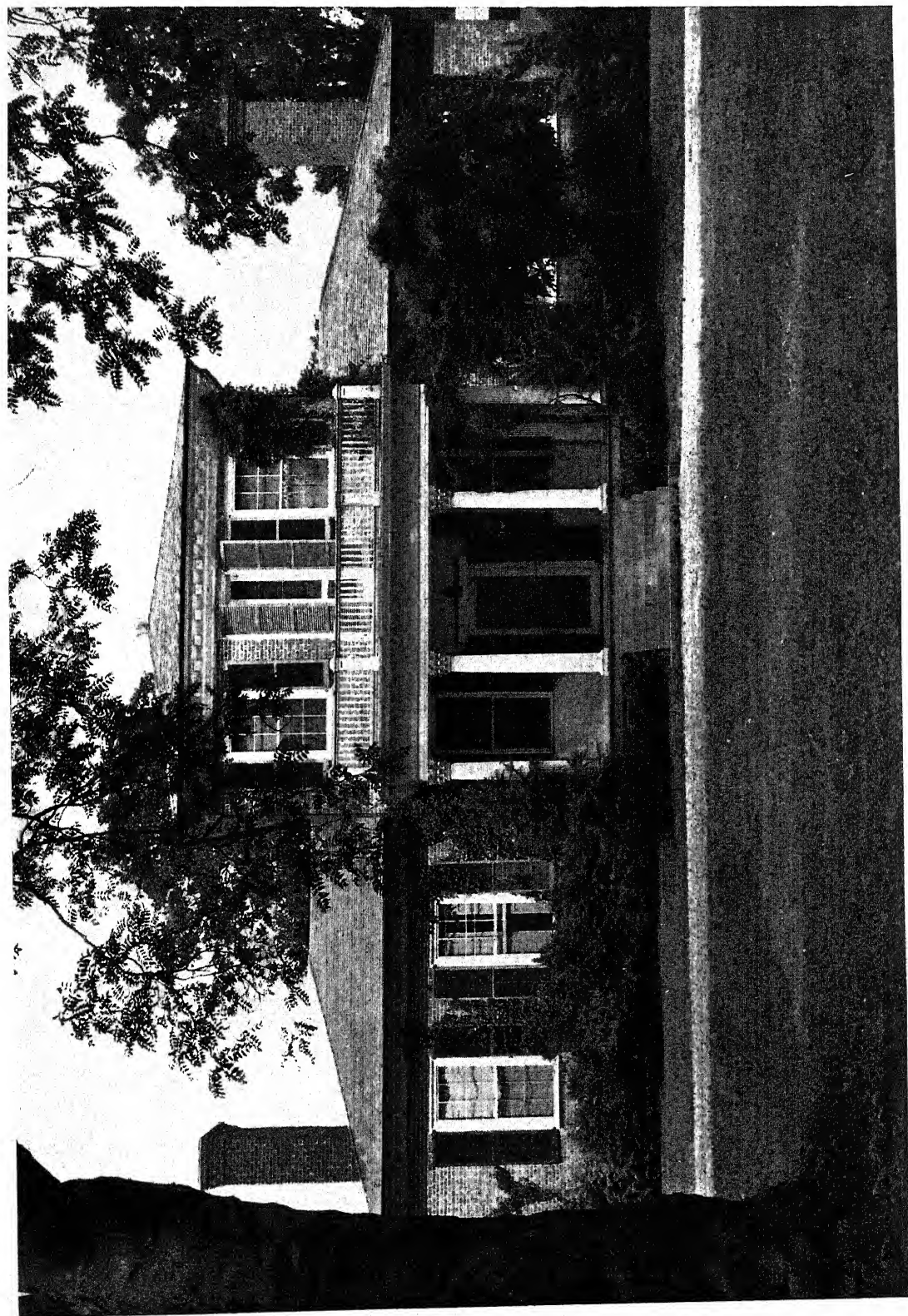


PLATE XCV

Brandon: Home of the Harrisons for two centuries. Jefferson is supposed to have designed this central block



PLATE XCVI

Shadwell: Site of house in which Thomas Jefferson was born on April 13, 1743

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